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How to Read Character by the Face.

ILLUSTRATED

PHYSIOGNOMY

BY PROFESSOR A. E. WILLIS,

Practical Physiognomist, Author and Lecturer.

If a man's character you wish to find,
Look in his face, the mirror of the mind.

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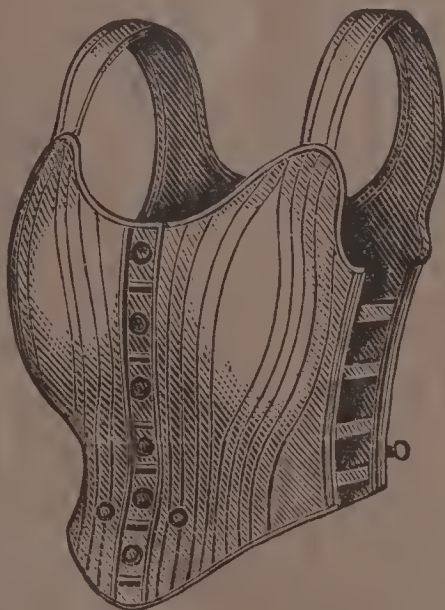
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Prof. A. E. WILLIS

835 BROADWAY,

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NEW YORK. N. Y.

ILLUSTRATED



PHYSIOGNOMY

If a man's character you wish to find,
Look in his face, the mirror of his mind.

Nane ever feared that the truth should be heard,
But those whom the truth wad indite.

—BURNS.

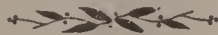


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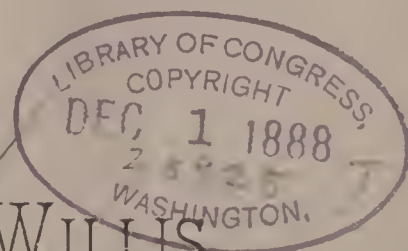
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835 BROADWAY, CORNER 13TH STREET, NEW YORK.

—1888—



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A man may be known by his look, and one that hath understanding by his countenance.—*Ecclesiasticus* 19 : 30

The countenance is a sign of changing of the heart.—*Ecclesiasticus* 27 : 17.

The show of their countenance doth witness against them ; and they declare their sin as Sodom, they hide it not.—*Isaiah* 3 : 9.

And as he [Jesus] prayed the fashion of his countenance was altered.—*Luke* 9 : 29.

A proud look the Lord hateth — *Proverbs* 6 : 17.

The children of Israel could not steadfastly behold the face of Moses for the glory of his countenance.—*2 Corinthians* 3 : 7.

Be not as the hypocrites, of a sad countenance ; for they disfigure their faces, that they may appear unto men to fast.—*Matthew* 6 : 16

Now he [David] was ruddy and withal of a beautiful countenance, and goodly to look to, and the Lord said Arise, anoint him ; for this is he.—*1 Samuel* 16 : 12.

A merry heart maketh a cheerful countenance — *Proverbs* 15 : 13.

The cheek
Is apter than the tongue to tell an errand.
—*Shakespeare*.

One may smile and smile and be a villain still.—*Shakespeare*.

I trow that countenance cannot lie,
Whose thoughts are legible to the eye.
—*Spenser*.

Physiognomy is a science founded on observation and ought to be studied in connection with Natural History.—*Bacon*.

In mystic characters, our features bear the motto of our souls — *Sir Thomas Brown*.

You see each herb growing up in the form which is suitable for it. Man is also distinguished by a special form, perfectly adapted to his individual nature. And as by the form of the herb we recognize its species, we also know the character of the man by his configuration.—*Paracelsus*.

PHYSIOGNOMICAL ANECDOTES.

[FROM LAVATER.]

“I require nothing of thee,” said a father to his innocent son, when bidding him farewell, “but that thou shouldst bring me back this thy countenance.”

A stranger said to a physiognomist, “How many dollars is my face worth?” “It is hard to determine,” replied the latter. “It is worth fifteen hundred,” continued the questioner, for so many has a person lent me upon it to whom I was a total stranger.”

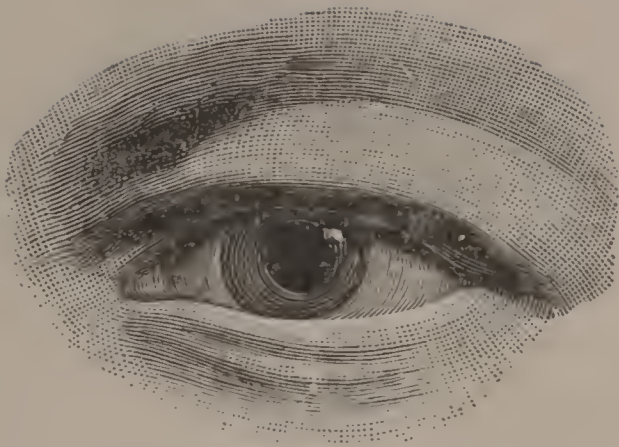
“I will forfeit my life,” said Titus of the priest Tacitus, “if this man be not an arch knave. I have three times observed him sigh and weep without cause; and ten times turn aside to conceal a laugh he could not restrain, when vice or temptation was mentioned.”

A noble, amiable, and innocent young lady, who had been chiefly educated in the country, saw her face in the glass, as she passed it with a candle in her hand, retiring from evening prayer, and having just laid down her Bible. Her eyes were cast to the ground with inexpressible modesty at the sight of her own image. She passed the winter in town, surrounded by adorers, hurried away by dissipation and plunged in trifling amusement; she forgot her Bible and her devotion. In the beginning of spring she returned again to her country-seat, her chamber, and the table on which her Bible lay. Again she had the candle in her hand and again saw herself in the glass. She turned pale, put down the candle, retreated to a sofa and fell on her knees and ejaculated: “Oh God! I no longer know my own face. How am I degraded! My follies and vanities are all written in my countenance. Wherefore have they been unseen, illegible till this instant? Oh come and expel, come and utterly efface them, mild tranquillity, sweet devotion, and ye gentle cares of benevolent love!”—

“Folly and ignorance are too prevalent to allow men to abandon the usual ephemeral trifles which amuse them and to seek the satisfaction and lasting pleasure which knowledge confers, particularly when directed to the contemplation of the excellence of their own organization.”

PREFACE.

It has been said that man is an epitome of the universe, the world in miniature; and if we admit that to be a fact, then I assert that the greatest study that can engage the mind is the study of oneself. What means the penitentiary? What means the jails, police-courts, hospitals, reformatories and poor-houses? I answer: They are the result or effect of a cause, and that cause is the ignorance and stupidity of people concerning their own physical and mental organizations. I often think that a man is the greatest curiosity on earth, because he is willing to peep into everything and study almost everything but himself; he will study the earth beneath him, the stars above him, and the world around him, but his own head and face is a mystery, the hills and valleys of which he never explores. A man will gaze with admiration upon a reflex image of his face in the mirror, and fall quite in love with himself; and a young woman will stand before a looking-glass for an hour at a time, to see how she can look her prettiest and smile her sweetest; and yet both will fail to see themselves as others see them, simply because they see the form only, without the essence, the flesh without the spirit; in other words, they do not see nor study their characters as pictured in their countenances.



THE DEVIL'S EYE.

I have given this name to the above eye because I do not know any other word in the English language that will better convey to the mind of the reader such a variety of evil inclinations as the one I have selected; for if cunning, deceit, evasion, worldly wisdom, lying, trickery, guile and sensuality are characteristics of the Evil One, then I have certainly chosen the right name, because all these propensities are shown in this eye; especially when the color of the eye is black, or apparently so—for many eyes look blacker than they really are, especially at night. The peculiarity that marks this eye is the hanging fullness directly over the pupil and between the upper eyelid and eyebrow. When, in addition to this, there is a crowding up toward the eyeball, or pupil, of the under eyelid, then the nature will be as licentious and lustful as that of the ape. Such eyes express almost everything but a pure-minded, frank, modest and guileless soul. They wink at immorality, eagerly peep and pry into things and persons of questionable reputation, and are generally bold and cheeky in doing it. Indeed, modesty is a lost virtue to such; they always see what they should not, especially if it savors of vice. Their curiosity to see and know is of the wrong kind and leads them in the wrong way. They will lie whenever it suits their convenience, and frequently when the truth would serve their purpose much better. The characteristics of such eyes are purely selfish, and are found largely in carnivorous animals accustomed to guard and protect the body and provide for its wants by stealth and cunning. Some peculiarities of this eye are found in the goat, such as a roguish, artful and tricky disposition; also in the eagle, imparting shrewdness, cunning, tact and quick perception. In the eagle these qualities assume a more dignified use or manifestation; and the good qualities of such an eye are seemingly to give a knowledge of things of a physical or material nature—a ready and instantaneous perception of the nature or character of a thing, what

it means or is used for, and the best way to do or accomplish an object or purpose, how to act to secure certain results, how to escape from danger, and what to do in moments of surprise and peril; gives one instantaneous knowledge as to the best thing to say or do for the time being, making one as "wise as a serpent." If you will study the dispositions, characteristics and eyes, with their surroundings, of serpents, eagles, goats, cats, foxes, tigers, lions, and all animals of that class, you will get a pretty good idea of what the above eye indicates. It is impossible to give in an engraving the expression of the living, active eye, and the reader must determine how much deviltry is in a person having an eye like this, by noticing its active expression. Of course, if a person with an eye formed like this has a high development of the moral and intellectual faculties, which have been properly educated, the evil tendencies of such characteristics will be restrained, and the individual will then be, in the language of the Scripture, "As wise as a serpent and as harmless as a dove." By the expression of such an eye, then, you must determine how much of the devil is behind it.

Persons with this kind of eye have the archness, watchfulness and wariness of the fox, and the simulation of the cat. They are always on the alert, and quick to notice what is going on; they can put on a sweet pleasing, winsome look, even when at heart they are displeased. They can look—to a person not familiar with physiognomy—as meek as a lamb and as innocent as an angel, and at the same time be chock-full of deviltry. These are the characteristics which enable persons with such eyes to put so much expression in their faces, and to look their sweetest whenever they desire. This and similar eyes are generally found in good actresses, performers and managers.

In probably nine persons out of ten with such eyes, one or more of these evil tendencies will be apparent in their characters and manifested in their everyday life.

PHYSIOGNOMY DEFINED.

Two kinds : Active and Passive—Form and Expression—Use of Physiognomy—Intuitive Perception—Mental Process of Physiognomy—Animal Physiognomy—Can Physiognomy be relied upon?—Types of Character—Principles of Human Nature.

PHYSIOGNOMY may be defined, first, as the revelation of the character or spirit of any living organic being, by and through the form, expression and color of the features; second, as the art and science of discerning and understanding the character so revealed to the observer. In other words, there are two kinds of physiognomy: Active and Passive.

Everything in the world is stamped with its own peculiar physiognomy. Man has his ; the beasts of the field have theirs; birds, fishes and reptiles have theirs. But I object to the idea of applying the term physiognomy scientifically or in a definite specific sense to anything that has not a medium degree of intelligent or instinctive life, though in a general sense everything has its physiognomy. Inanimate things have form and color, but they lack expression, which is the distinguishing feature of physiognomy. There must be both form and expression. Form reveals the general character, quality or condition, and expression the mind or disposition.

Physiognomy is a sign which the Divine Being has written in plain characters upon the face of every living being, for the benefit of one another. It is the window of the outer-man, through which the observer becomes acquainted with the nature of the inner-man. It is also the means by which we can determine the nature of everything around us; rocks and stones do not look like blocks of wood—we distinguish the one from the other by their appearance.

But, to be more definite, I do not consider that the ability which a person possesses to read and define the various expressions of the human countenance by intuition without the aid of scientific knowledge can be properly called physiognomy, any more than the reading and understanding of printed matter can be called printing.

The talent or ability which men and women possess to read each other, simply by instantaneous impressions without a careful and critical examination of the features, I should prefer to call Intuitive Perception, and it is only through this kind of perception in connection with scientific observation that we can successfully understand the human countenance.

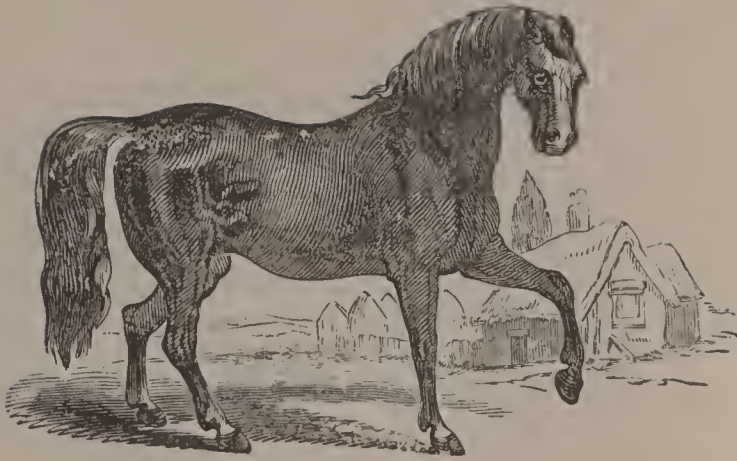
We first perceive the appearance of one's features by the aid of our perceptive or observing faculties, which are located immediately over the nose and eyes. These impressions are transmitted to the reflective and intuitive faculties, which occupy the upper portion of the forehead, and through the action of these faculties we conceive the character and nature of the individual as indicated in the appearances we have just observed; so that in reading human nature, the operation of the mind is twofold—first, perceptive, and second, conceptive; or, in other words, we first analyze, then synthetize.

To give a still more logical definition of physiognomy, it may be divided into three parts or branches, viz. : Scientific Physiognomy, which means the investigation and knowledge of the signs of character in the face and the facts and principles therewith connected; Artistic Physiognomy, which relates to the reading of these signs of character, and the practical application of the knowledge gained thereby; and Philosophical Physiognomy, which explains the causes of the signs or manifestations of character; treats of the underlying principles which produce certain expressions and conformations of face, and therefore necessarily involves the study of Anatomy, Natural History, Metaphysics, Ethics, Social Philosophy and to a certain extent Theology; because it would be a miserable farce in a scientific and philosophical investigation of man, to study him without studying his Creator and His attributes at the same time.

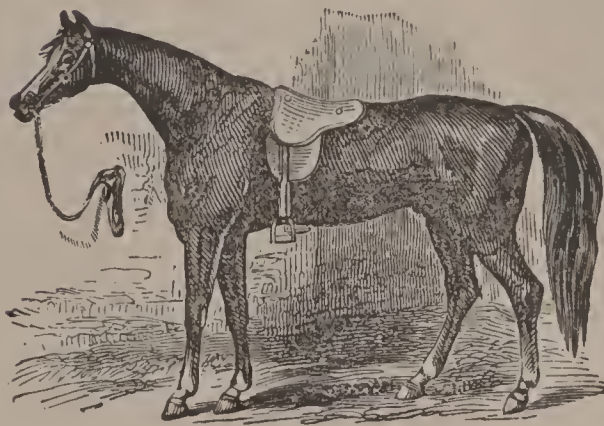
For convenience and general use, however, the term physiognomy may be applied to designate either the language of the features or the ability to read them any way we can, scientifically or intuitively; and in its broadest meaning may include the recognition of all material and inanimate objects by their size, form and color.

Its use or practice is confined by men principally to the human family, as the reading of animals is generally considered of no particular use, except so far as it helps us to discern the character of men and women, who, in their disposition and physiological structure, resemble some animal, bird, fish or reptile.

The study of physiognomy in the animal kingdom might, and ought to be pursued with great interest and benefit. Every horse-jockey and dealer in cattle ought to study and practice Animal Physiognomy. The spirit, activity and strength of a horse can be determined by its facial expression and physical development, just as easily as we can discover similar conditions in a human being. A mere novice in physiognomy cannot but observe the difference between the noble and somewhat intelligent look



Fractionious, hateful and spiteful.



Docile, teachable and vivacious.



Dignified, self-willed and spirited.



Destructiveness very large. Observe the wide face and head, and savage expression.



TIMIDITY —Destructiveness small. Timid animals protect themselves chiefly by running; destructive animals by fighting.

of a Newfoundland dog, and the savage, threatening appearance of a bulldog.

A gentleman who had been a farmer and had considerable experience with oxen, told me that when he wanted to buy a good working-ox, he selected one with a broad head and prominent eyes, in preference to one with a long head and sunken eyes.

I am inclined to think that animals make use of physiognomy as much as, if not more than, men do. They not only read one another, but they minutely observe their master, *man*.

Physiognomy and Natural History are so closely allied that they should be studied together, and I am not sure but Geology should also be included. Bacon once remarked that "Physiognomy is a science founded on observation, and ought to be studied in connection with Natural History." Physiognomy enters very largely into a number of the sciences. When you study the rocks and surface of the earth you are really studying the earth's physiognomy; and when the astronomer gazes through his telescope on worlds beyond his natural vision, he also is studying the physiognomy of the heavenly bodies; in fact, everything in the world around us and above us, has its physiognomy—the very house you live in, the large variety of flowers, trees, fruits etc., are distinguished from one another like persons by their respective physiognomies; hence there is no end to the study of this science; it is as far-reaching and varied as the universe itself. Even books have their physiognomies and those that live in the memories of the people and are handed down from generation to generation are those books that have the most human nature in them. Take the Bible, Bunyan's "Pilgrim's Progress," and Shakespeare's works as illustrations, all of them descriptive of character from beginning to end.

It is very strange that a science so valuable, so easily acquired and applied, should be so much overlooked and neglected by the great mass of mankind. Still I do not wonder much when I remember how much ignorance and prejudice concerning physiognomy and phrenology exist in the minds of even educated people. I have in my mind a doctor of divinity, who told me he wouldn't want any phrenologist to put his hands on his daughter's head; and when I asked him why not, he intimated that he didn't think it would be modest or proper. Fortunately, however, greater men than the one I have just referred to have endorsed physiognomy and studied it; and I believe the day is coming when it will be universally put into practice.

All mental philosophers recognize the mind to be composed of a number of distinct faculties ; also, that the brain is the organ of the mind. Therefore, the brain, reasoning from analogy, must be composed of a number of distinct organs, which is demonstrated by the fact that when the mind or brain is tired of one kind of labor or exercise, it will find relief and rest by engaging in some other; that is, by bringing some other faculty and organ into exercise ; for it is really the brain that tires, not the mind. If the brain were not composed of distinct organs, then it could never rest. And when a person constantly uses one or two faculties and organs to the almost entire exclusion of all the others, it is only a question of time when he will become deranged.

I am aware that every person makes use of physiognomy to a certain extent, because he cannot help doing so. It would be impossible for one person to look at another without forming an opinion, either favorable or unfavorable ; but to study and pursue this science in a systematic or scientific manner, so as to be sure that one's impressions are correct, is something very few are in the habit of doing.

Young people will spend any amount of time over sickly, sentimental novels or love-stories that are descriptive of some highly-colored romance, where a poor, homely red-headed fellow manages to win the heart and person of the most beautiful woman in the world, after passing through the most trying ordeals, and perhaps hair-breadth escapes from death—stories that picture life as far from reality as black is from white, that ruin the memory, enfeeble the intellect, inflame the passions, and draw so heavily upon the sympathies that body and mind grow tired—books that, when read at evening alone, bring sleepless nights, dreams of death, or make the heart beat as though it must burst at every sigh of the mind. These books excite sympathies for that which has no real existence, and unnerve the heart for the true battle of life.

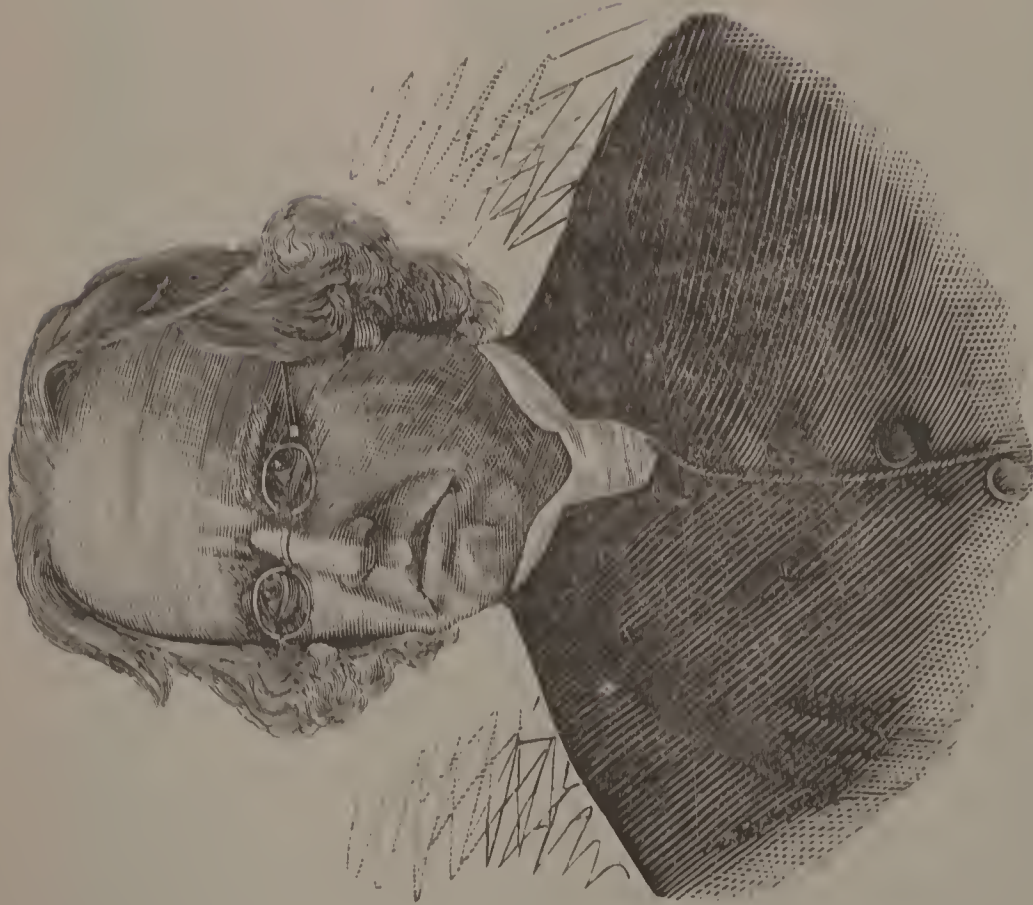
Callow people will shed easy tears over the harrowing tale of a novel, but never see, in real life, the misery that needs sympathy, and cries out to God against them because it is withheld. By feeding on such stuff their senses are blunted, and they see no real poverty or woe in the world, and no heroes or heroines save their own unappreciated selves; and instead of laying hold, like true men and women, upon the great problems of life, and by the very force of will, surmounting the obstacles that lie in their way, they pander to this corrupt taste, become feeble-minded, and unfit themselves for the stern realities of life. Such stories create an insatiate thirst in them for a fictitious life, or a longing desire for an indescribable something that a depraved taste and morbid imagination may picture, but

which can never be realized. They will read, study and think about a character that is only a myth, rather than in a practical and scientific manner, study the actual characters of the men or women they intend to make their future husbands or wives. They prefer to leave that till the wedding-knot is tied and the honey-moon has set, and the sad hours of matrimonial darkness have come in upon their blighted and mistaken lives. A romance of a different nature then dawns upon their vision—heroes of a different kind then enter upon the stage, and they play hate instead of love, and must either live in a matrimonial hell, or play the second act, *divorce*. I do not say that this is the result of married life in general—it is the exception, not the rule—but it is too often the rule of sentimentalists.

Some may urge the idea that it is impossible to understand human nature with any reasonable degree of accuracy, because it is so varied each person possessing a distinct character and differing from every other person, just as they differ in their looks. Everything in nature is full of variety, and there are many things we do not and cannot comprehend. There are many things concerning the nature and character of the Divine Being we do not understand; but that is no reason why we should not investigate the works of nature, and study the character of God, so as to understand what is revealed, and find out as much as possible.

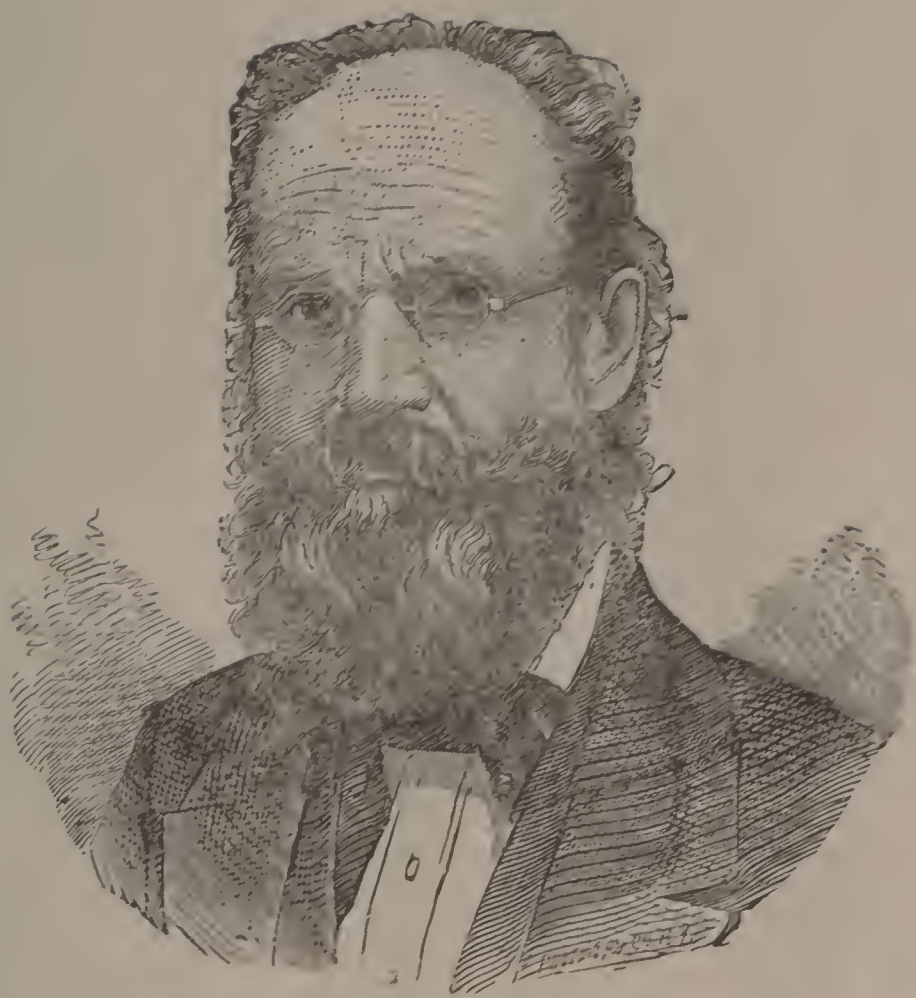
There is this fact to be taken into consideration in the study of human nature, which will lessen the difficulty very much. Although every person has a distinct character, yet there are certain types of character, and every person belongs to one or another, or, at least, partakes more of the qualities of one than another; so that when you understand a certain type, you have the key that will unlock the door to the general character of every person belonging to that cast or type. In addition to this, there are certain principles which lie at the foundation of human nature, and the existence or manifestation of these principles will be perceptible, to a greater or less extent, in the formation of individual character. One is, that size and quality are a measure of power; another, that no faculty or organ can display its full power until fully developed and properly exercised; another, that coarseness or fineness, or in other words, the texture of the human body, is indicative of a like condition of the mind; another, that form or shape, such as long, broad, sharp, round, etc., likewise accompanies special conditions of character.

These principles and these manifestations are the same throughout the entire human race; so that if we once understand them and carefully apply them, our deductions and conclusions will be correct in every instance.



TWO PICTURES OF THE SAME PERSON—AN ACTOR.

It has often been said and experimented on, that if you take two portraits, say Nos. 1 and 2 and cut them in two parts in the middle of the face, and attach the upper part of No. 1 to the lower part of No. 2, the expression and character of No. 1 will be entirely changed from that peculiar to its corresponding lower half. That is just as it ought to be, because one half of the character has been taken away and another half given, which makes a new character. If it were possible to sever the bodies of two men in equal parts, and exchange the half of one with that of the other, neither one would be exactly the same person as before. Just so with the countenance: the face represents the character or the inner man, and if you divide and mix up two faces it follows that neither one can be the same or retain its identity of character. The principal change in expression, however, in transferring the parts of two faces, is due to the lower part more than the upper—the mouth and the lines around it; and the reason why the mouth reveals or gives more expression than the eyes is because the feelings, emotions and affections or heart-nature is represented there more than in the eyes; and also, because of the flexibility of the muscles surrounding the mouth, which admit of greater extension and contraction than those around the eyes. Note the two engravings above, and observe that the sedate and sour expression of the one, and the laughing, happy appearance of the other, are caused chiefly by the mouth. Observe how the nostrils are contracted in drawing the muscles and corners of the mouth down, and how they are expanded by drawing the corners upward and backward. In other words, the nostrils look about as large again in the laughing picture as in the other.



P. R. SPENCER.

Originator of the Spencerian system of penmanship. He possesses the rare gifts of the artist, poet, and inventor, for such his productions have proven him to be. Penmen require fine and sensitive organizations. The nervous temperament is predominant, and the motive next. His nose indicates a commercial and enterprising spirit, and together with the high, full forehead, reveals an ingenious and inventive talent. Observe the nose is not only prominent, but long, and slightly drooping at the point. There is a large amount of Intuition shown in this full and high forehead; the faculty which is largely conducive to inventive talent. The lines running across the forehead I consider to be indicative of hospitality, a neighborly, entertaining and accommodating disposition. In some faces they may also indicate that the persons mind has been worried or perplexed with the petty cares of every-day life; but cares and trials of such a nature as to mellow the heart rather than harden it.

HOW TO READ CHARACTER.

Two methods. Impressibility and Inductive reasoning—Personal Conditions necessary for reading Character—Animal Magnetism an agency in reading Character—Eve and Satan—Necessity of adherence to First Impressions—How to know whether one has good Ability to read Character—Method to be pursued in Studying the Face—Outlines of the Face and Features—Circumstances and Conditions under which People are to be Studied.

THERE are two methods or ways of reading character physiognomically. One is by impressibility—intuition; the other, by comparison, aided by the perceptive. Some can read better by the first method, and others by the latter, and some by both, which is the best and most accurate plan.

I will first describe what conditions are necessary, and then show how to apply them, in order to read persons by the first method, which I propose to name Impressibility.

The principal conditions requisite are two—a large amount of the organic quality, and very large human-nature. To be a successful reader, it is absolutely necessary that you possess the faculty of human-nature very large; and to be a gifted or remarkable reader, it is likewise necessary to be endowed with a very sensitive nature, which is imparted only by the organic quality. These two qualities combined will render a person extremely sensitive, susceptible and alive to all kinds of mental and nervous impressions and magnetic influences, whether external or internal.

By mental and nervous impressions, I do not mean *ideas* produced by the action of the mind, nor sensations produced by a disordered state of the nervous system; but rather the nature and qualities of the mind, which are more easily impressed upon a person having a nervous temperament, so that persons thus organized not only discern, but actually feel, the mental and physical qualities of the subjects before them. And here let me say that the ramifications of nerves which extend all over the human body, are acknowledged to be a continuation of the brain; therefore if the mind acts upon the brain, it must also act upon the nervous system.

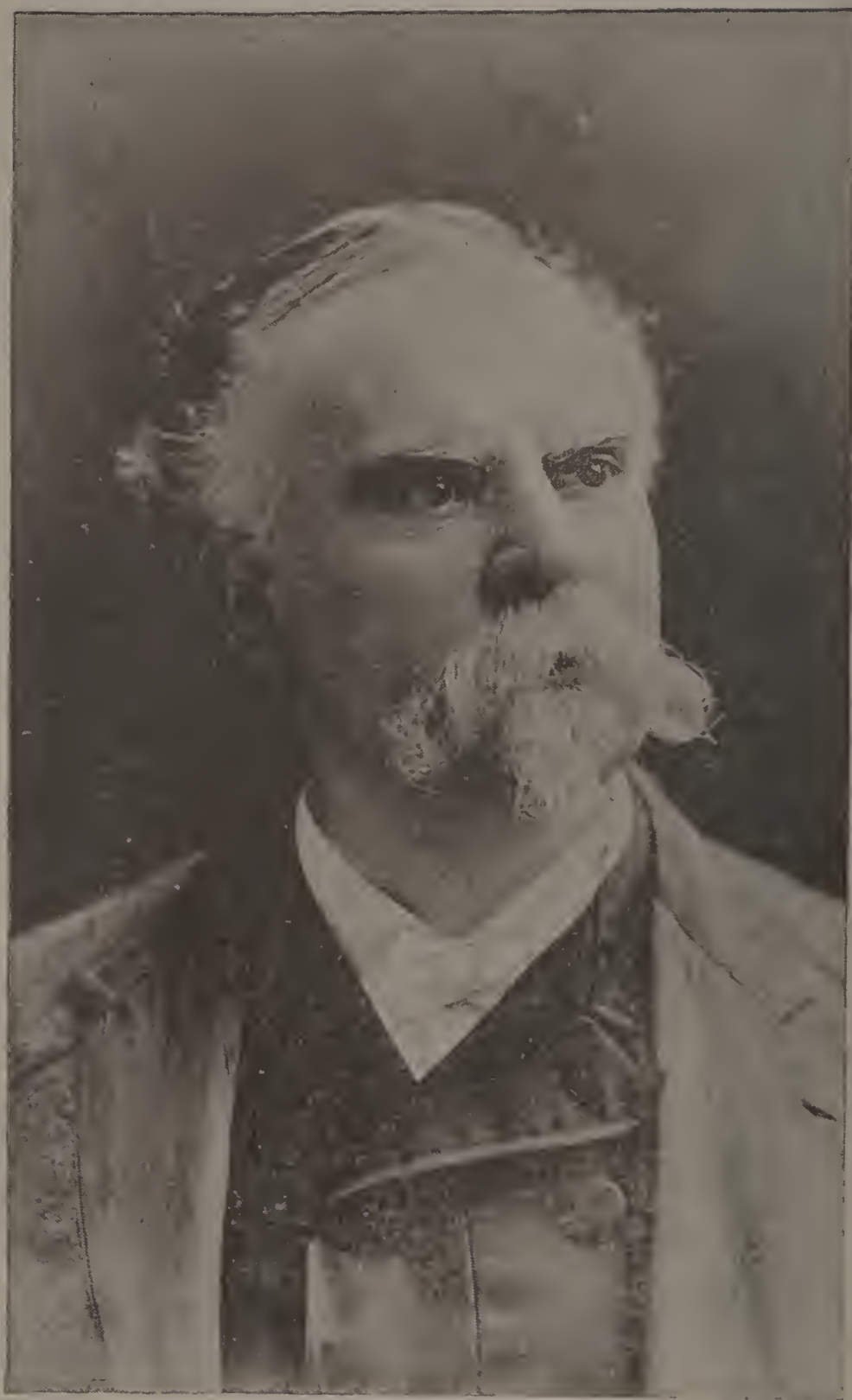
It is also an acknowledged fact that the body is constantly throwing off a nervous or magnetic fluid—a kind of human electricity, I suppose.

How far this extends from the body of a person is not known, but it is to such a distance that when two persons approach each other their circles of electricity or magnetism come in contact before they meet. This is what I mean by magnetic influence; so that when two persons of sensitive nature are brought together, they immediately form or receive favorable or unfavorable impressions of each other, and, in many cases, will either like or dislike at first sight. Magnetism is defined to be that agent or force in nature which possesses the power of attraction; but, call it by whatever name you will, or define it in whatever terms you may, I regard it as *nothing* more or less than human or animal electricity; or in other words, electricity modified to suit the human organism, or modified through its contact with the body. There can be no attraction without two objects or two substances exactly the same in nature, but directly opposite in their qualities—the one to answer as positive, the other as negative.

Now, there are two kinds of electricity—the one positive and the other negative; or, in other words, the one male, and the other female; and wherever there is positive and negative electricity, there will be attraction and unification. Two positives will not attract, neither will two negatives; two men will not attract each other, nor will two women. There must be positive and negative, or male and female to form attraction.

Wherever there is attraction or repulsion, the easier and quicker do we perceive the character of others, and form favorable or unfavorable opinions. I believe this is one reason, and probably the principal one, why men can read women, and women men, with greater ease and certainty than they can their own sex. In fact, *women* have a *peculiar gift*; they seem to have an inward monitor which enables them to jump at their conclusions of men's characters and intentions, especially in times of danger. Providence has probably given it to them (they being the weaker vessels) as a safeguard against evil; though it is a great pity mother Eve did not make use of it to unravel the cunning devices of the enemy, Satan. And yet when I reflect on it, I believe that Eve did read Satan to a certain extent, but, not knowing evil or its results, she made a great mistake—just such as we make nearly every day—that is, she didn't adhere to her first impressions, which persons should always do, providing their ability to read character is well developed.

Having explained the conditions necessary to read character by impressibility, a few words will be sufficient to explain how to do it. In the first place, you must place yourself in a negative condition to the persons you wish to read—that is, *allow* them to make impressions upon you by

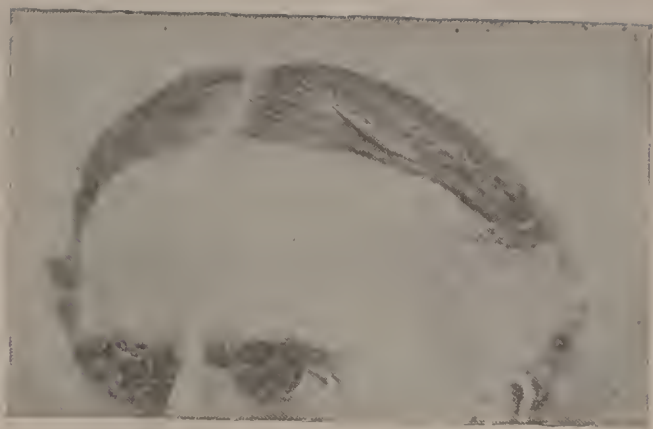


J. OSCROFT TANSLEY, M. D.

A prominent eye, ear and throat specialist of New York City.

One of the essential qualities of a good physician is large Intuition, because it is that which enables him to diagnose correctly. It is particularly requisite in that branch of Pathology which treats of the signs or

physiognomy of diseases. If the diagnosis of a patient's case is wrong then it follows that the prescription will be wrong, and consequently no cure effected. Another very necessary qualification is large perceptive faculties, or prominence immediately over the eyes, which enables a Doctor to see conditions and peculiarities which, one deficient there, would not perceive.



SHOWING LARGE INTUITION.

The portrait of this gentleman, in the accompanying engraving, shows there is a sharpness of the eyebrows, or rather the eyebone, directly over the eyes; this indicates the subject of the illustration to be a man of keen, acute intellect, with a fondness for research. In the annexed engraving of the forehead of the same gentleman, will be seen great fulness and height in the top and center of the forehead. This is the sign of large Intuition, which gives foreknowledge or instantaneous conception or recognition of the physical and mental peculiarities of the subject to be examined. I have presented these two engravings because neither picture nor view of the face, I was enabled to obtain, illustrated the two qualities to which I have referred.

A physician having large Intuition is immediately impressed with the physical and mental condition of a patient as soon as he looks at him, and more especially, if in connection with Intuition and preceptive power, there is a fine sensitive temperament and strong sympathetic nature arising from Benevolence, which is also seen in the prominence at the top of the head in the above illustration.

the way they look, act and speak; and do not do or say anything of yourself to interrupt, confuse or prevent them from revealing themselves as they naturally would. In the next place, be sure that the circumstances are favorable for them to make and you to receive correct impressions. Neither side should be placed at a disadvantage. For instance, if one or the other should be sick or out of temper, the impressions made on you may be wrong. You must endeavor to meet persons fairly and squarely, and look them calmly and directly in the face; observe every angle of the face you can—full face, three-quarter face, side-face—at the same time studying the different expressions of the face; and let your impressions be formed from your very first interview. In looking closely at a person, however, never be so bold as to stare them out of countenance, because you would not only make them feel very uneasy, but render yourself repulsive. It is better if you can study persons when they are not aware that you are observing them.

Having taken general observations, do not be in too great a hurry to pronounce your verdict and pass judgment, but wait until the interview is over and the individual has left you. Then analyze your thoughts and feelings as they flashed across your mind while taking observations, and combine them with the impression *left* upon you, and you will form a correct estimate.

Should you, in time become better acquainted with the person or persons, and different impressions are produced upon you, under no circumstances be governed by any other than your first impressions—providing as I have previously stated, your talent for reading character is first-class; if it is not, you must form your opinion gradually and cautiously.

The reason for adhering to first impressions is obvious. The oftener you meet, the more persons gain on your good-will and friendship; and what at first appears conspicuous, gradually lessens, and perhaps disappears. Social intercourse often covers up objectionable traits; and on the other hand, your acquaintance may, through some business transaction or family affair, create some unpleasant feeling that would lessen your appreciation, or cause you to change your mind in regard to good qualities. But if your talent for reading character is poor, then acquaintance *may* help you to arrive at a proper conclusion.

Do you ask me how you are to know whether you have first-class ability to read human nature? I answer, there are only two ways that I know of. The first and best is to get a good phrenologist to tell you. The other way is to form your opinion of a person, and then find out if you are correct, by making inquiries, watching his conduct and investigating

his life and character, in a general and constant manner, till you are sure your knowledge is correct. Do this with a sufficient number of persons to make it a fair test, and if your first impressions harmonize invariably with what you learn concerning them, you may conclude you have good talent for that purpose; but if your impressions are different, in most cases from what you afterwards discover to be their real nature, you must, of course, conclude that your ability to read character is only average, or perhaps poor.

There is yet another reason why good readers of character should act upon their first impressions. It is, because the nervous fluid or magnetic current, whichever it may be, which acts as a telegraphic messenger to the mind, will conduct impressions correctly, whereas our judgment or ideas of a person may be wrong. Then these impressions may never act upon us the second time in the same way as they do the first; in fact, first sensations are always different from those that follow.

As I have mentioned on a preceding page, it is quite necessary in reading a person, to study him from a side view of the face, as you are then able to observe traits of character you may not see in a front view.

If you take two photographs of a person, one a full face, the other a side view, you will see how different the same individual looks in the two pictures; though it does not follow that the picture that portrays him to the worst advantage represents objectionable traits of character, any more than the one which shows him to the best advantage exhibits the good traits of character. Such may be the case or it may not.

Form being the basis of beauty, there is always a certain outline of the face which will make the face appear more beautiful than any other outline or position—a fact, by the way, which many photographers seem to know nothing about; so that in getting the best outline of the face you get the best portrait. But the object of studying the different angles of the human face, in the reading of character, is not to get the best looking view, but to watch for and obtain the different expressions as they come and go, and to observe the flashing, darting, glancing and rapid movement of the eye, so that you see the emotions, and almost read the very thoughts of an individual while he is in total ignorance of what you are trying to do. It is not well that the individual should know that you are trying to read him, because that would cause most persons to feel somewhat confused, and present unnatural expressions; it would also put him on his guard, and so prevent you from correctly estimating, by presenting his best appearance. I remember a man whose general appearance was that of a plain, unassuming, honest and sanctimonious kind of individual,

but whose hidden character did not appear till I observed the expression of his face and eye from a side view. It is not sufficient to study or observe the face as a whole; but you must scrutinize every feature, and even parts of a feature. If it be the nose, observe its length, breadth, prominence; whether concave or convex, sharp or blunt, turned up or turned down at the point; if it be the mouth, its size and shape; whether straight or curved open or compressed, thick lips or thin lips, of a rosy, healthy color, or pale, scabby, blue-black, dried-up lips; if it be the eye, notice the color, shape, size—whether projecting or sunken, brilliant or dull, fierce or mild, whether it looks you steadily in the face during conversation, or is restless, glancing in all directions; if the chin, whether prominent or deficient, round or square, pointed or indented; if the eye-brows, whether raised and retiring from, or descending and projecting over the eye—whether they are covered with little or much hair, whether light or dark, whether they almost meet on the nose or are far apart.

In observing the outline of the face, notice whether it is round, oval, oblong or pyriform. Likewise, notice the color of the hair, its quality—whether straight or curly, soft or stiff, scanty or in abundance. Study the tone and modulation of the voice in speaking and singing. Observe the walk, positions in sitting and standing, mode of shaking hands, the attitude taken while so doing; the manner of laughing, style of dress, whether neat, tasty and clean, or slovenly, whether tightly buttoned up or loose and open. In fact, study a person from head to foot, in every conceivable manner you can think of.

When a person makes a remark, or acts in a manner not quite clear to your mind, ask yourself the question: Why did that person say and do thus? And do not rest contented till you have found out, if possible; for in so doing you will gain much knowledge in regard to the operations of the human mind as forming our every-day life and character, and you may likewise discover things you were not seeking to find out.

Study people in their public life, their social life, their private life, their domestic life, and in their business transactions; then putting all these together, draw your inference, but never decide on the character of men or women from any one of these conditions in life, or you may form a one-sided and contracted idea of their real character. A man may be much censured and abused in public life, and adored in private; and thought little of, yes, even despised in social circles, but be a recognized hero in public life or business circles.

Finally, do not judge of a person so much by his great acts as his little acts. Great acts may be performed for show, public approbation, a

name, or some selfish purpose; but the little acts always reveal the true and inner character. People are also cautious, wide-awake and guarded in their conspicuous deeds; but in little things they are not, hence they reveal their true nature without being aware of it. Especially is this the case with persons with large secretiveness; the more they try to evade and conceal their thoughts, motives and intentions, the more they show them to a close observer of little things. In fact, it is the act of trying to cover up, that exposes the very things they wish to hide.



A CONFIDENCE MAN.

Note the small, flat, half-shut form of the eyes, and that peculiar, palavering, hood-wink, peeping sort of expression accompanying them. Also, the long, sharp nose, which shows him to be long-headed, a planner and schemer ; and the prominence in the center of the nose proclaims him to be energetic in his theivish business. The fulness in the upper and center part of the forehead joining the hair, is caused by a large development of the organs of human nature or intuition, and in its perverted condition is what particularly marks and makes him a confidence man. The perverted use of a large development of the faculty of intuition is the cause of a vast amount of imposition, trickery, and dishonest games of all kinds and degrees.



AN ALSACIAN.

An honest countenance. Compare this face with that of the confidence man, and his eyes with the Devil's eye found in another part of this book. What a frank, open and sincere look is here expressed. His lips evince a sociable, warm-hearted, generous and loving nature. Such a man will like to pursue a straightforward course, and dispise trickery, artifice and deception. He would not appreciate being fooled or humbugged, but loves the real and earnest side of life. Must be treated fairly and honestly.

SIGNS OF CHARACTER.

Indications of a Fine Mind—A clear thinking Mind—A harmonious Character—A Mind that loves and appreciates that which is Beautiful—Is Beauty only skin-deep?—Beautiful Eyes—Large, round, full and projecting Eyes—Excessive Passion—Laxity of the Passions—Pain and Pleasure—Dimples in the Cheek—A Suspicious Nature—Revenge—Sagacity—Colors of the Eye—Necessity of further discovery.

It is not my intention, in this work, to enter into an elaborate description of the signs of character. Most books on this subject are too extensive and complicated for the public to peruse. My aim is to awaken in the mind of the reader sufficient interest to study for him or herself, by mentioning, in a brief manner, a few unmistakable signs.

A fine mind is always indicated by a fine organization. As well look for the sun to shine at night, as to see elegance, taste, refinement and delicacy of thought in one whose body is rough, coarse and common. The skin of such a person should be pure-looking, soft, even, and of fine texture. The hair should likewise be very fine and soft. Mind molds and rules the body, and not the body the mind; therefore, if the mind is not finely organized, neither is the body. By fineness of mind, I mean texture or quality. Every person knows the difference between fine and coarse cloth. The coarse cloth may be the most serviceable for every-day wear, but the fine will be the most valuable, and therefore the most prized and taken care of, and will be used only on extra occasions. So with a fine and coarse mind—the latter may be good and moral, and best adapted for the common duties of life, but the former will be contented only in the higher, loftier and purer pursuits and walks of life.

A clear-thinking mind is evinced by a dark sallow complexion; not a sickly-looking color. Such persons are generally calm, cool, and collected—are definite precise, systematic and comprehensive in their views and manner of saying and doing things. They seldom get confused in their ideas, and express themselves clearly and positively.

A harmonious character, or one that is evenly balanced in the moral, social, intellectual and executive faculties, is manifested, first, by a general fullness and uniform appearance of the head. The skull should present an even surface—no bumps, because they indicate that there is a deficiency

of some other bumps (or, more properly speaking, organs) near by, or else the other organs are too large, and there is an excess of some kind. Heads that present the appearance of hills and valleys will show inconsistencies and contradictions of character, and a liability to extremes. Not only should the head be even, but equally developed and proportionate. It would be difficult to describe just what shape the head ought to be. A phrenological plaster-of-Paris head, with all the organs marked on it, will give you a fair idea; though different shapes of heads will indicate different types of character. The second sign is proportionate and beautifully and properly-formed features. If the nose is concave or convex, the mouth unpleasant to look at (having a peculiar or objectionable expression around the corners), the chin deficient, and the eyes fixed, staring or evasive, look out for some peculiar or mean trait of character.

A mind that loves and appreciates that which is beautiful must have beautiful features, which consist in fine, delicate and harmonious combinations of form, connected with a pleasing and lovely expression. Form is the basis or frame-work of beauty; and two things or conditions are necessary to produce human beauty: first, the body, which is form; second, the soul or spirit, which gives expression through the form. These two qualities combined constitute what we term beauty. When I speak of beauty I mean the highest type. In some persons we see an excess of mere physical beauty; in others, an excess of mental and moral beauty; and in a third class we see the physical and the moral equally combined. So there are many kinds and combinations of beauty, just as there are many kinds and combinations of colors. There are likewise many different tastes in regard to beauty. What one person admires another does not. So in regard to colors; some like red, some blue, some green, some violet, and so on. As a rule people like colors according to their passions or sentiments, and they appreciate and are fascinated by that kind of beauty which is a reflex of their own minds or souls.

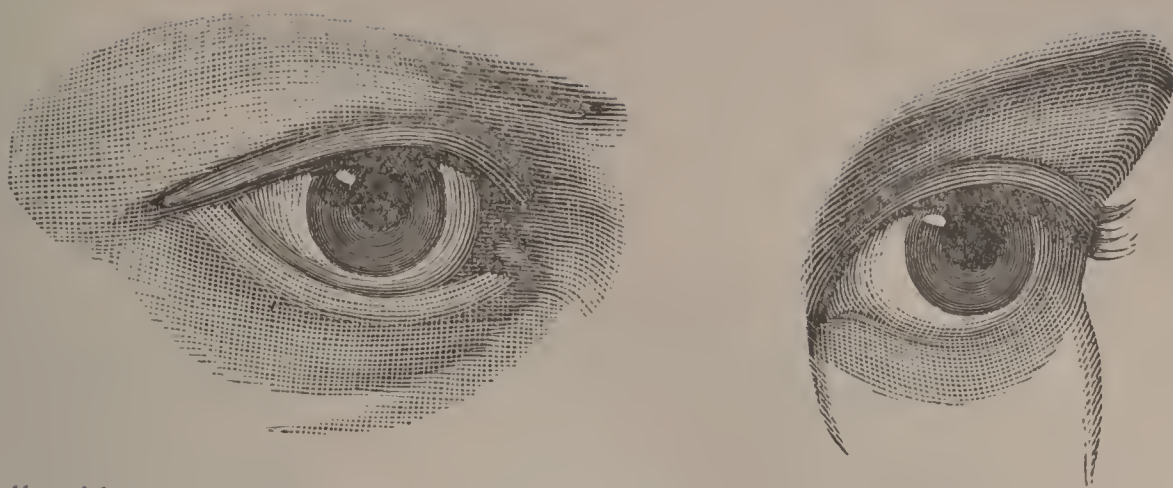
It is an old saying that beauty is only skin-deep. I do not consider that true beauty in which the moral and social faculties do not lend their molding influence. Snakes have pretty skins, but we shudder at the very sight of them. A pretty face therefore, that on close inspection, reveals deceit, cunning or any kind of wickedness, cannot be called beautiful, unless it be called Satanic beauty. Addison has justly said that no woman can be handsome by the force of features alone, any more than she can be witty by the help of speech only. It is by the force of thought that the expression of virtue or vice is written upon the countenance, and the features improved or degraded. Beauty of mind and beautiful fea-

tures are therefore inseparably connected; for as a man thinks, so he will appear, and his face will be a mirror in which a skilled physiognomist can discern the ruling passions of the soul.

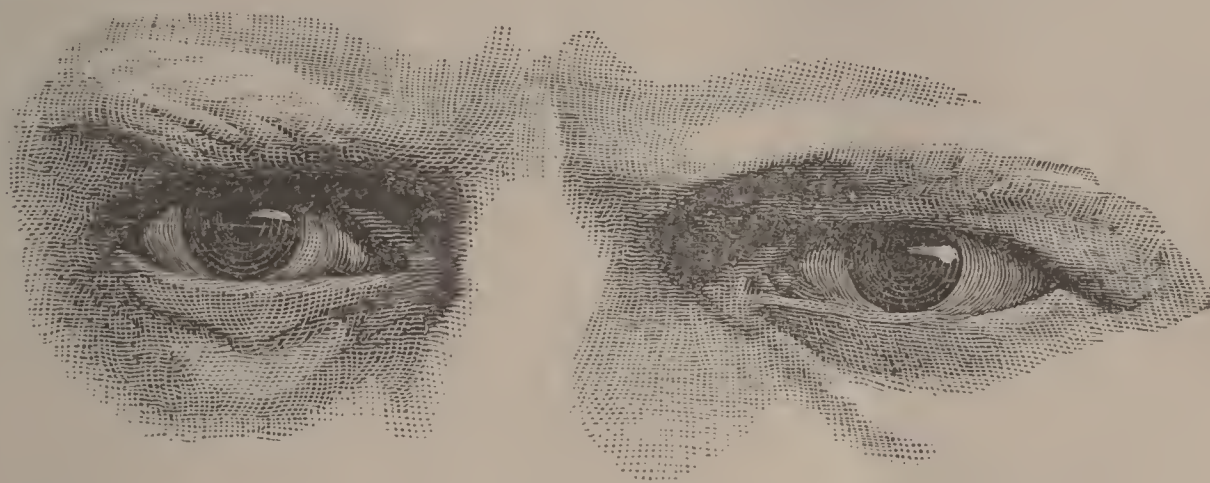
Be careful as to how far you trust or place confidence in persons who are very forward and bold, especially if they are anxious to pry into your secrets and private affairs. They are apt to be thievish or tainted with immorality. Loud talkers are also subjects of suspicion, so far as their morals are concerned. Small secretiveness and an emotional nature will naturally incline a person to speak louder than one possessing large secretiveness and a cool disposition. But the class I particularly refer to are persons who always aim to attract the attention of every person in the room, or on a steamboat or railway-car, on the streets and other public places, by talking loud enough to be heard above everybody else. When a woman does it you may know she is either vain and crazy to be taken notice of, and be the center of observation, or else she is fast; rest assured either modesty or virtue is wanting in such a woman. And when a man does it you may at once conclude he has more gab than sense, more blow and brag about him than genuine talent. Young women who snicker and laugh out loud at theatres or any public place of entertainment, and bore men to take them to such places, are, as a rule, bold, cheeky, saucy, impudent, and immodest in their behavior; and the less young men have to do with such girls or women the better for them financially as well as morally.

While on a steamboat one night returning from Coney Island, I heard a great deal of laughter outside the cabin, but did not know just the cause of it till we landed. Among the passengers were two young women of decidedly fast or immoral natures. One of them was quite witty and cute, and by her odd ways and funny remarks had kept the passengers in a high state of merriment, and as I overheard one gentleman remark to another, "she was as good as a circus."

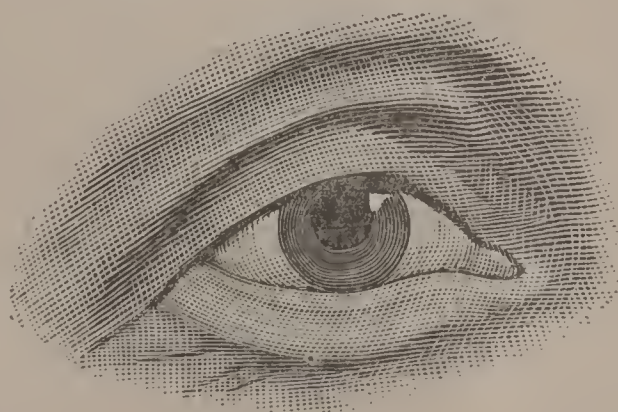
By mere accident—for I did not notice the direction these young women took—I happened to get on the same car on the elevated railroad. There was but one vacant seat and that was right in front of that taken by the witty young woman; so wishing to study her face, I sat down and watched her while she continued to amuse the passengers on the car. She acted the part of a green girl, but she was a long way from being green, and when she left the car she did it in a way to set everybody in roars of laughter. That was her way of attracting attention and advertising herself and friend, and she seemed to have been quite successful, for the car was about one-third full of young men with wicked-looking



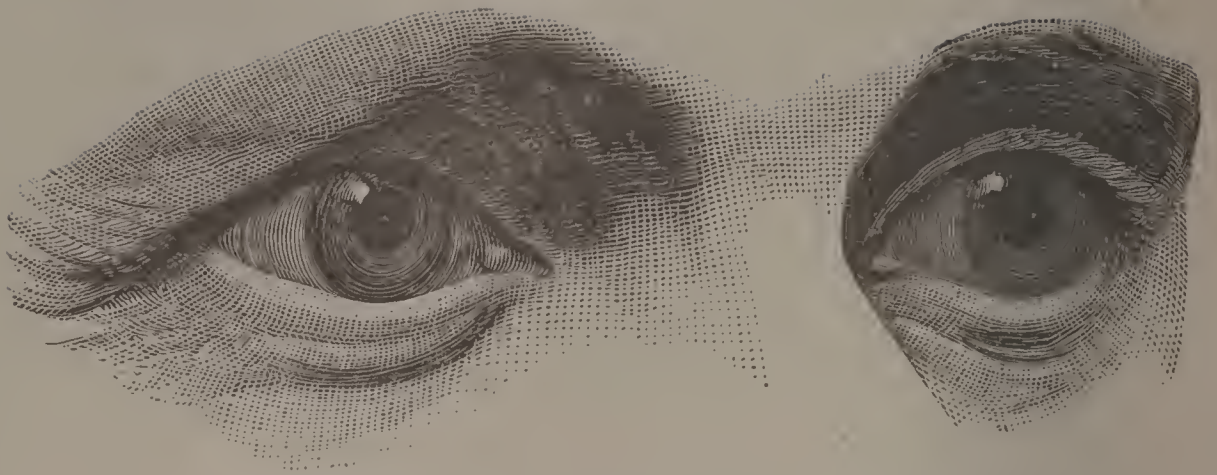
Full, wide, open eyes are indicative of a large amount of inherited soul-nature and capacity. The soul or spirit-life speaks through the eyes—the heart through the lips. Hence, large and beautiful eyes express a large soul, and full and finely formed lips bespeak a large heart. The above eyes are good, modest, and true in affection.



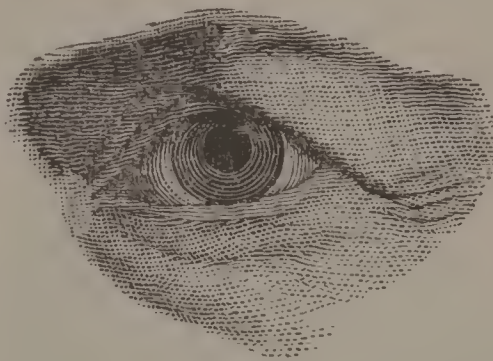
Subterfuge and resistance to persons and things that are not congenial. A harsh, forbidding, repulsive disposition. Will shift, evade and resort to many ways to accomplish a purpose or avoid failures or difficulties. Persons having such eyes are ever ready to engage in some mean underhand or questionable action or transaction. Apt to suggest or insinuate. A sort of thunder and lightning character. Note the low and scowling eyebrows.



Eye taken from a robber, thief, polygamist and libertine. Observe the form of the eye. Notice how some eyes are round, some flat and long in the angles. Also notice the expression of eyes, as it is from that chiefly you must determine whether their possessors are thieves, liars and libertines or not. This is a wicked eye and the lustful nature is shown in the thick, sharp under-eyelid.



Keen, sharp, penetrating, sarcastic, suspicious and jealous looking eyes Of a mirthful disposition and wide awake intelligent active mind. On the lookout for opportunities for making bargains and, if occasion occurs, take advantages in business or professional affairs.



The business eye. This eye is sharp and shrewd in managing human nature in a business way, and for self-interest. It is the eye of tact, discernment and judgment of human affairs. Persons with such eyes will make promises as a matter of policy, they have no idea of performing, and are seldom backward in lying for business purposes. They will smile on you, look as cute as a kitten and as innocent as a chicken, while they pour the oil of flattery over you in order to scoop you in financially. While not exactly a thievish eye, it is in some respects dishonest, because insincere and deceptive. Observe the drooping, hanging layer of flesh over the outer corner, which is the sign of the above description.

faces. Nevertheless, this bad, witty young woman made one remark that was a sermon in itself—said she, “you can’t get to Heaven by going to Coney Island; if you want to reform, you will have to stay away from there.”

There is great necessity of being guarded and cautious in reading persons from mere appearance, or their assumed, affected and dignified mode of conversation and actions. Persons that are reticent, reserved, evasive and mysterious in their ways of acting, and general conduct, are subjects of suspicion, and are to be mistrusted more than those who are just the opposite. Common-sense however must be exercised in applying this and all other rules. A person who is naturally reserved and reticent must not be hastily judged or classed among those who assume it or exercise it improperly.

When men and women get drunk and quarrelsome they show and act out their real animal natures—that is, whatever animal, fish, bird, or reptile a person resembles in his disposition, he will show to perfection when intoxicated or enraged. If he has a low, vicious, mean or savage nature, he will manifest it; or if he resembles an animal or reptile of that nature, he will act like the brute he takes after. If a man has a mild, docile and harmless nature, like a sheep, deer or dove, for instance, he will never hurt anybody nor be quarrelsome, whether drunk or angry.

Just so with a woman when she is pleased and petted—she is the sweetest, most winsome and smiling creature on earth; but cross her path and get her enraged and she becomes furious, and will show her real nature and act out her animal disposition. This was illustrated in a prize-fight that I heard of, between two women in or near Chicago. In the first round they followed tolerably well the rules of the ring, but in the second round their blood and tempers were up full-pitch: the disposition of the animal they resembled showed itself, and they fought or rather scratched, bit and pulled each others’ hair, like two cats. When the fight was over, the defeated woman in order to get even with her antagonist, called in the police and had the whole crowd arrested.

Woman in her present development, with all her charms and graces can seldom take defeat gracefully, and the reason is because approbation is one of her controlling faculties and generally excessively large, which, combined with her sensitive organization and strong heart-impulses, renders her exceedingly bitter when anything or person wounds her feelings, or disappointment, defeat, or adversity crosses her pathway. What woman needs in this sensational as well as practical age, with her enlarged sphere of opportunities and usefulness, is a little more reason and self-control.

Another case of peculiar feminine nature was illustrated at the trial of a celebrated divorce case in California, in which an attempt was made fraudulently to secure property.

When the decision was being read by a judge of the Supreme Court and the woman saw it was going against her, she jumped to her feet, insulted, and accused the judge of bribery, called him a monster and a devil, and persisted in talking till forcibly removed from the court-room, and taken into the Marshal's office, where she flew at the Marshal like a tigress. A search of her person was made to see if she had any concealed weapons, when it was found she had a British bull-dog revolver with every chamber loaded, secreted on her person, or in her satchel ; which it was said she tried to get at while in the court-room.

Her calling the judge a devil, reminds me of a pretty little woman at a mounted sword-combat, for a prize, between two rivals.

Through an accident, which came near being serious, the battle was stopped, and during the excitement this little beauty elbowed her way through the crowd till she caught sight of the two muscular combatants, when she exclaimed with much feeling and emphasis: "There are those two devils." But strange to say, that beauty was about as anxious as any body to get close to those men and take a good square look at them. No doubt women are sweet and pretty and loving, but when they get their tempers thoroughly aroused they are as furious as a wild beast, and when the devil gets into them they are as wicked, dangerous and murderous as any man. But I do not say all women or men either, come under this wild-cat classification. Some have lamb-like natures, and are innocent and harmless under all circumstances.

Beautiful eyes, having finely arched and dark eyebrows, are not common in men, and they indicate, in the man who is fortunate enough to be so divinely blest, a genuine natural-born artist—one who has the soul to appreciate that which is beautiful and lovely. In women they denote a love and desire for pleasure, beauty and the opposite sex, combined very often with a great deal of deviltry. The characteristics of this eye may likewise be found the same in both sexes. Wherever a lovely eye is seen, whether in man woman or beast, there you will find some admirable trait of character: and wherever a mean-looking eye is to be seen, rest assured there is a mean disposition of some kind behind it.

In regard to the color of eyes, I do not deem it prudent nor desirable for general purposes to go into a minute description of the different colors, with their varying tints and shades; it only tends to confuse and perplex the reader and get him into a sort of physiognomical fog. In



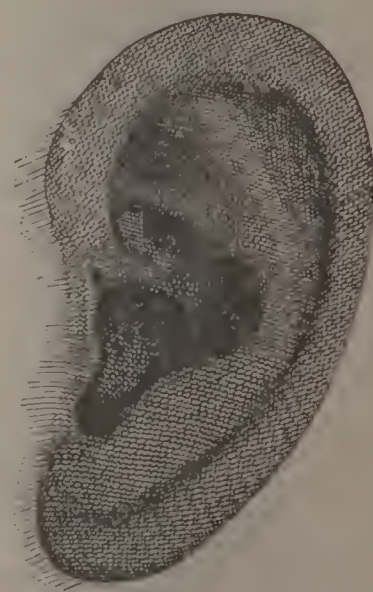
JOSEF HOFMANN,
The Boy Musician.

Genius is rather a difficult thing to grasp and define, and more especially to locate, in the physiognomy of the person. It is born before the individual in whom it resides; it is a spark from the intensely active mind—or one or two of its faculties—in one of the parents, either previous to or during gestation; most likely the former. Atmospheric, climatic, and other external and physical conditions may likewise have something to do with the birth of genius. While I cannot clearly point out the image of genius in this remarkable boy's countenance or features, I desire to call attention to one other phase of character, in addition to the musical-born soul which renders him a talented and effective performer: it is tact, keenness, quickness, and sharpness of perception; an instantaneous discernment of *what* should be done and *how* it should be done—that knowing, physico-perceptive instinct which sees into and readily analyzes everything pertaining to matter. It instantly perceives the nature, quality, or condition of a person or thing, and how it should be managed to accomplish or produce a certain result. It recognizes at a glance the uses of a thing, or what it is intended for, and how it should be used. It makes a boy wiser at the age of ten—in some things at least—than a young man without this quality would be at twenty. This faculty gives the talent for acting, managing, and executing one's ideas

or desires. It imparts a playful nature, and likes to tease and have fun at another's expense. It is this cuteness of mind—this physico-perceptive quality or faculty, if it may be called such—that aids this lad in his marvelous performances, and which, in connection with Causality and Constructiveness, imparts his ready talent to improvise. The physico-perceptive instinct which I allude to here, can be seen illustrated in the above engraving. Observe the sharpness and fullness of the upper eyelid, or rather the fullness of flesh projecting over the eye.

It has been suggested to me that a receding chin is a sign of musical talent, but whether this be true I cannot definitely say. I can conceive however, that the heart is apt to have more of a placid, yielding, susceptible and impressible nature in a slightly receding chin than in a projecting one. The latter, indicative of strong mental force and a sort of bulldog persistence, may do for a general, reformer, or pushing business man; but the former, or rather the characteristics, I judge, that go with it, are certainly more conducive to the musical and especially the singing soul. The *slightly* receding chin and under lip, as seen in this boy, are certainly not objectionable signs, especially so far as musical ability is concerned. But if the chin recedes more than the one in the above illustration, it shows weakness of mental power in some form. It has been stated that a slightly receding under lip is *one* of the signs of genius; of that I cannot say positively, but it seems to hold good in this boy's case.

In general outline and shape, this ear is a blending of the Patti, Damrosch and Thomas ears. Its main resemblance lies in the interior modelling, rather than in the outline or rim of the ear. The rim seems to be more in keeping with the ear of Thomas, and the inside surface more like the ears of Damrosch and Patti. It is not, however, as exquisitely and beautifully formed as that of Damrosch, and even many other persons less noted as musicians, but whose temperament and organic quality are of a higher type. And it must be remembered that other characteristics and peculiarities of organism modify the formation of the ear besides musical talent.



THE EAR OF
JOSEF HOFMANN

my judgment, much that has been said and written about eyes and their color is more poetical and fanciful than scientific. In a condensed form, however, I feel safe in making the following statements :

Blue eyes express calmness of mind, evenness and cheerfulness of disposition, goodness, purity, and constancy of the affections ; and the darker the blue the stronger and purer the affections ; but the intellect will be of ordinary strength, not deep nor original.

Brown eyes—not the black-looking kind—show a warm, susceptible, frank, confiding, social, generous, loving and sincere nature. Hazel eyes bespeak an impulsive if not rash disposition, and ardent, intense affections, though I doubt if the affections are constant ; I think they are inclined to coquetry.

Black eyes, or those apparently black, denote strong passions, which frequently become violent when excited and inclined to go on the war-path and seek revenge for real or fancied wrongs ; they are not good in keeping secrets ; they will tattle and tell things behind one's back on slight provocation. The reason some eyes of dark shades look black—such as saffron, dark-brown and grey—is partly on account of their distance from us and partly due to the nature and quantity of light we see them in and the way the light falls upon the eyes. The beautiful dark-grey eye that looks almost black at night is ever changing its tints and shades, according to the light we see it in and the distance from which we observe it.

Yellow eyes mean a cruel disposition, the feline nature ; and green eyes, deceit or jealousy ; sometimes both. All tints of light eyes, whether grey or blue, I regard as more or less secretive, disposed to keep things to themselves, to hide or cover up what they do not want exposed.

The grey eye, especially the greenish-grey, having a mixture of orange and blue, is particularly expressive of intelligence—that is, a *naturally* intelligent and original mind. It is probably the most intelligent of all eyes. The affections are also deep and strong, but more inclined to love through appreciation of beauty, intelligence or worth of some kind than through the force of mere brute passion. Byron, Shakespeare, and Walter Scott are said to have had grey eyes of the greenish-grey tint. In reading character from color, bear in mind that a pure, simple color—such as blue, brown, yellow, green or grey—means one thing, and a tint or shade of either color, quite another ; and likewise in the blending of tints and colors. The blending of different colors in various proportions in the human eye, hair and skin, is as largely indicative of

different phases and types of character as are the same variations in the hands of an artist productive of different results in a work of art.

The taste for music, together with the talent for producing it, is best indicated in the formation of the ears. The more fully developed the faculty of music, and the more exquisite the taste for it, the more beautiful and perfect will be the shape, modulation and position of the ear. When the edge or rim of the ear is rounding and even, and not too thick, presenting a graceful and pretty appearance, there will be found a taste for music, and frequently, though not always, the talent to produce it. To determine the existence of musical talent it is well, even necessary, to study the whole face and temperament of a person; but with the round ear there will always be found a fine perception of and taste for melody and harmony, whether vocal or instrumental. The position of the ear is likewise an important consideration, because if it lies too close to the head it does not catch sounds so readily, and therefore is not so good in either the practice or enjoyment of music as the one that stands well out or forward from the head. It is a cheerful thought that whatever refines the soul and purifies the heart beautifies all the features, especially the mouth and ears; and so far as music is concerned, both these features might be studied to advantage, because the one receives sound and the other gives it forth. As the natural character and the heart-nature are so strongly indicated in the mouth or lips, and a musical voice and talent are largely dependent upon these two conditions—heart and character—it is self-evident that musical ability is, to a certain extent at least, portrayed in the mouth. Then the internal structure of the mouth, including the throat, is indicative of singing-ability. First-class singers, especially those who can sing the highest notes, have a high and well-arched roof. If the roof of the mouth is too flat, it deadens the voice. The internal form of the mouth has as much to do with the singer's voice as the shape and proportions of a hall or room have with its acoustic properties. Even the length of the uvula or soft palate affects the voice, and some singers, the Italians I am told, have the point of it nipped off. The structure and position of the tongue is also an important consideration, as well as the structure of the glottis and the size of the windpipe. I am also inclined to believe that musical talent expresses itself in the chin, though to what extent or in just what way I am hardly prepared to state. Phrenologically, the musical organs are located in the side of the forehead, but to most persons the ear will be the most convenient and safest feature to read by. I will remark here that young people who contemplate study-

ing music as a profession, had better ascertain whether they have a musical ear, mouth and throat, before they spend much of their time and money for that kind of education. Being ambitious to be a singer or player and having the talent for it are two different things, nor does a taste for music imply an equal talent to produce it. There are thousands who dearly like music, but never amount to anything as performers. Then a distinction must be made in talent for vocal and instrumental music. A person may be a good player but a poor singer, or a good singer but a poor player, or a good composer or director, and yet have no voice to sing. To be a composer requires a good development of the intellectual faculties, including reason, mathematical and constructive talent; and the instrumental performer must be mechanical as well as artistic, and better still if he has large mental imitation; but the singer's qualities spring more from the heart, disposition, and sentiment, combined with a proper physical organization to give expression and vent to the feelings. A well-developed chest, with a throat framed on the principle of the canary-bird, and large language are also essential to a good singer.

The tones of the voice have a wonderful influence in the control of children. Veneration softens the voice and gives it a soothing, winsome, melting and drawing power; whereas too much firmness and combativeness, especially if mixed with a dose of dyspepsia, makes the voice hard, harsh, grating, irritating and repulsive. Its effects upon children is to chill their young and sensitive hearts and blunt the finer susceptibilities of their souls. Coarse, ignorant mothers and teachers often speak to children as if they were driving a strange dog or cat out of the house. This in time hardens the heart of the child and frequently develops a tough nature, which ends its career in the penitentiary.

Happiness tends to make the face beautiful, but misery mars it; because, whatever injures the feelings and irritates the mind has a corresponding reaction upon the brain, nerves and muscles, and thus spoils the beauty of the countenance.

Short legs, projecting posterior, giving a hollow appearance to the small of the back, is a sign of baseness, carnality or licentiousness, and repulsiveness also, if the spine is long; spiritual and noble-minded characters are not found in such a form.

The individual who takes very short steps and has a sort of labored, fussy, hurried walk, is a person who is somewhat self-important in feeling, an enthusiast, over-zealous, and makes much ado about little.

Persons who are themselves addicted to lying are slow to believe that other people tell the truth. On this principle, the man who is con-

stantly shouting "thief!" "thief!" to somebody else, is very apt to be the biggest thief himself.

One of the distinguishing characteristics of low types of humanity is flatness of the nose and the whole face, and as this is a characteristic of the animal kingdom, it shows how near such persons and types are to the animal, and how far from the spiritual. The face and head are likewise broad rather than long. As men become refined, intellectual and spiritual the head and face elongates and the features stand out; in fact, the whole center of the face becomes prominent. These characteristics are particularly noticeable when a side-view of the face is seen and studied.

Some writer has said that "great poets, artists and lovers never lose their childlike expression of wonder." I believe this to be true, because a childlike nature is consistent with genius; and genius and greatness require a vast amount of heart and soul-nature, and these two qualities are particularly characteristic of children.

Laxity of the passions causes the lips to separate, open, and imparts to the lower lip a drooping, hanging appearance; while self-control and stringency cause them to close and present a tight, compressed appearance. When both conditions are equal—that is, the passions strong but under control, the lips will have a full, curving, but closed and natural appearance, neither open nor compressed.

Pain is objectionable, though not injurious; pleasure is agreeable, hence, the love of it like the love of money, knows no bounds, and has a tendency to lead one into excess. Therefore those most fond of pleasure are in the greatest danger of being led astray and finally ruined.

The more people develop their selfish natures the more they cramp their souls and the smaller they become; on the same principle that women cramp their waists by tight-lacing, injuring their health and spoiling the natural shape of their bodies. Thus selfishness injures the character of the soul and mars its facial expression, whereas, generosity expands the soul and makes it beautiful.

Excess of reason and calculation may lead a man to stinginess, avarice, or extreme economy, especially if the lips are thin and cautiousness large.

In men of genius the convolutions of the brain are deeper than in persons of ordinary talent; hence there is a greater amount and surface of neurine or gray matter, which is the thinking part of the brain, and is indicated by the uneven or hilly appearance of the skull. In sluggish persons, and those of common minds, the skull is much smoother. A



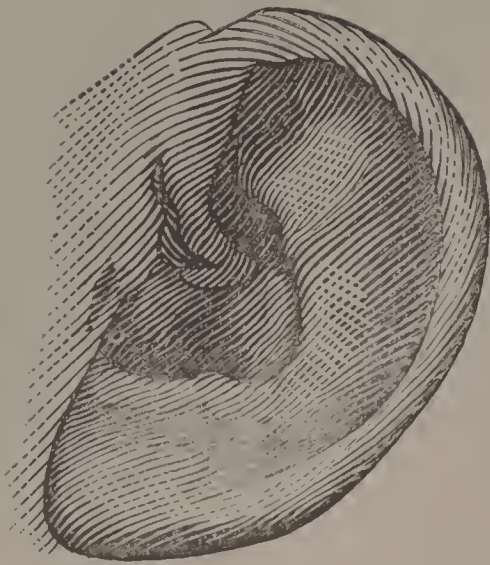
THE EAR OF DR. LEOPOLD DAMROSCH.

This is the most beautifully and exquisitely formed ear I have ever seen, especially for a man. Note how regular, graceful and rounding the outline, and how thin and saucer-like the edge or rim of the ear is. Then the modelling of the inner surface between the rim and opening of the ear is exquisitely intricate and uncommon. Taken as a whole it denotes an exceedingly fine, sensitive, nervous and musical temperament ; a refined and high type of physical and mental organism ; a soul that could soar and shine only in some high and noble pursuit, and would chafe under restraint, failure and the annoyances which come from the cares of every day life.



THE EAR OF ADELINA PATTI.

The peculiarity of this ear, aside from its being long and narrow, is the thin rim or edge and its being scooped or hollowed out at the edge, like the rim of a saucer. It is found only in persons of exquisite sensibility and the highest order of soul nature, delicacy and musical susceptibility. Another characteristic in the ear of the vocal or musical genius, is the fine modelling and graceful undulations of the inside surface of the ear, between the opening and the rim. But Patti though a singer of the highest order is not a *musician*, nor has she the ear of a musician.



The ear of Theodore Thomas. This ear differs from Patti's in being broader across the center. Her's is comparatively long and narrow, and I think, as a rule, though there may be exceptions, that the long ear is more associated with singing talent and the broad with instrumental and the ability to direct or conduct. In other words, the broad, round ear marks the musician, and the long, narrow, round ear the vocalist. In some persons these or similar forms of ears may simply indicate the love of music without the talent to produce it. My idea of the philosophy of broad ears being associated with musicians and long ears with singers, is that the broad ear goes with the broad head, and the broad head with the muscular form, the long ear with the long head, and the long or high head with the nervous temperament, which gives sensitiveness and exquisiteness.

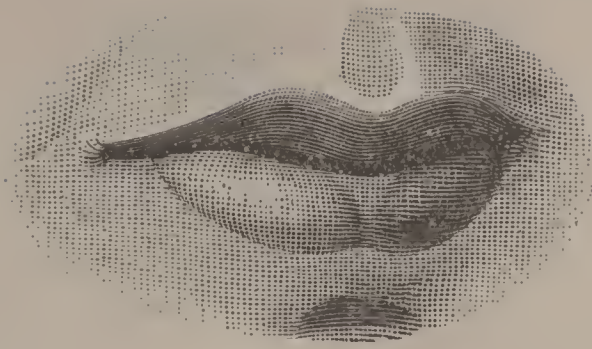
A dull and stupid expression. A kind of forsaken and old maidish look. The big, long ears as well as the expression proclaim the character. Such ears--sharp-pointed--have no affinity for music.



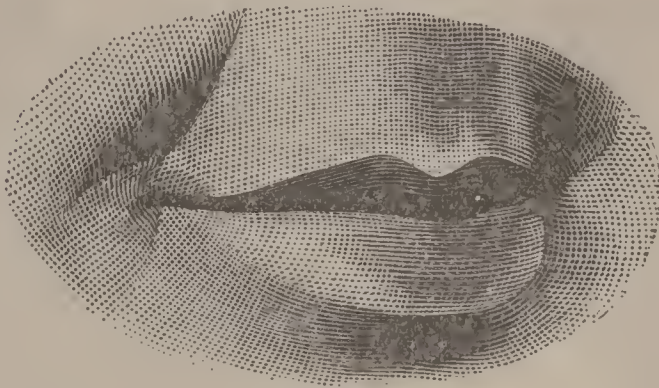
THE UNMUSICAL EAR. Observe the angular and sharp-pointed form of the top of this ear. It is built on the same principle as the long, sharp-pointed ears of the ass and the mule, which animals are not noted for their appreciation of music. Any ear that is irregular, poorly-formed and ugly in appearance, lacks musical taste and ability.

THE MUSICAL EAR. The rounded, well-formed ear, that sets forward and outward instead of being flat on the head, is a pretty good sign of musical taste, and frequently of talent. The voice, however, depends upon the structure of the vocal organs, the knowledge of using them, the temperament of the person and the character or disposition.

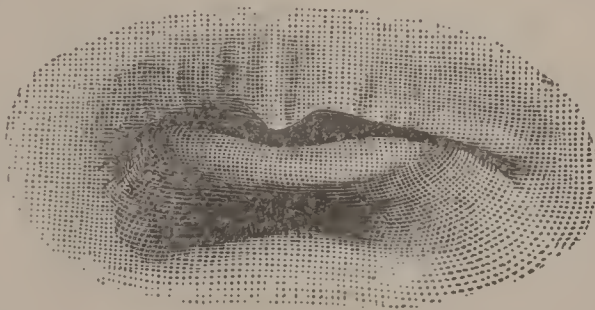




Shows a nature that is not sweet, pleasant nor agreeable. Sourness and dissatisfaction can be seen in the curl of these lips, which warp the affections and render the character crooked and deformed. Such natures generally see the disagreeable side of other people rather than their better traits of character.



A good mouth. It shows a cheerful, happy and kind-hearted disposition. The merry, laughing nature is expressed in the turned up and indented corners. The love-nature neither too strong nor deficient, though the affections are more passive than active—that is, they are not demonstrative, but may be drawn out or acted upon.



Deficient heart-nature. The affections cold and deficient and of a low order. Nothing noble or angelic in such a nature. Mouth poorly formed, and very commonplace. Not capable of experiencing any lofty sentiments or fine, deep feeling. The sins of such persons will be sins of omission rather than commission. Some persons are morally good because they have not enough in them to become bad.

souled laughter and a cheerful, contented mind. There is a time to laugh, however, and a time when it is improper. There are things worth laughing at, and things that are not. Sensible and intelligent people do not laugh unless they see or hear something worth laughing at; but silly, nonsensical people laugh at things that are not worth noticing—laugh when they should not, when there is nothing to laugh at, and even on sacred and serious occasions.

Dimples in the cheek indicate a good-natured, lovable and merry disposition, fond of being petted, and susceptible to the charms of music. They are found only in round and full forms and with blonde or light complexions, not in the dark and angular faces. When seen in the chin, they are said to indicate a desire to be loved, love of society and a warm nature.

Sagacity is indicated by a short, round neck, which seems set in the shoulders, as Dr. Simms, the physiognomist, justly observes. Napoleon Bonaparte, General Grant and D. L. Moody, the evangelist, are good illustrations.

On general principles, large-boned people are more honest, solid and reliable than small-boned persons, and have more enduring constitutions and stronger characters—like Lincoln, Jackson and the Duke of Wellington, the first particularly being made up of more bone than any other material. The most useful animals to man, such as the horse, ox and camel, are large-boned, and have wonderful physical endurance; whereas some of the most useless and deceptive animals have small bones, though plenty of muscle, such as the fox, skunk, porcupine, panther, and animals of the cat species. Small-boned people, however, have more of the warm and social nature and are inclined more to music.

All savage and destructive animals have heads formed on the broad and flat, or round principle, such as lions, tigers, leopards and rattlesnakes. All timid, docile and inoffensive animals have narrow heads between the ears, and are generally long-faced, like the horse, deer, hare and rabbit; so men, as a rule, with wide heads from ear to ear, have more force, management and executive ability than men with thin heads. If the head is very broad and deficient in moral and intellectual faculties, then the possessor of such a head may, on provocation, become rough and brutal in his treatment of animals or other persons. But when a wide head is well balanced with the intellectual and moral organs, you have talent, worth and power combined. A person with such a head will try and develop, put into execution or carry out any new or general idea he may have—in other words, thoughts become actions. Hence, force,

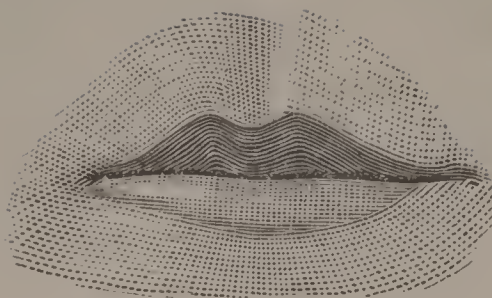
preponderance of the vital temperament, likewise tends to smoothness of skull and roundness of form.

Sharp, bony knuckles belong to persons who are fond of physical exercise, hence they are good walkers and workers; but fleshy hands that scarcely show any knuckles, belong to lazy persons, and if the flesh is soft and flabby, they are simply useless individuals in the world—almost too lazy to exist. They prefer to sit down and take things easy, or ride everywhere they want to go, and are perfectly contented in doing little, except to eat, drink, sleep and lie around the house.

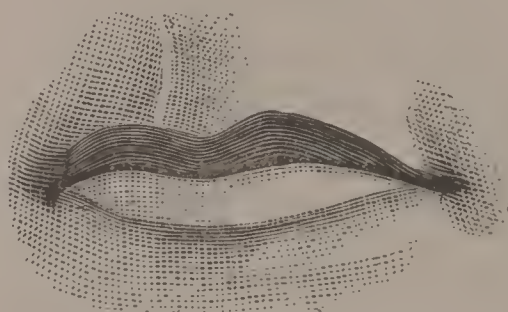
A person of taste and refinement may be known by fine, soft and neat hair, while a dirty slovenly person, will have coarse hair, and an untidy, slouchy appearance of the whole head. The fine hair of the rabbit, in contrast with that of the hog, will serve as an illustration.

With the nervous temperament excessive, the affections are often inconstant, fictitious and sickly rather than firm, hearty and real, and the judgment not trustworthy. There is, also, a great desire for novelty and change, with a ready capacity to learn and forget, and extreme or abnormal sensitiveness.

Goethe says nothing is more significant of a man's character than what he finds laughable, and I may add, also, the *kind* of laugh. Rowdies may be known by their laugh on the street, as far as they can be heard. Wise men and fools do not laugh alike, nor do rough, ignorant people laugh the same as the refined and intelligent. There is the suppressed, secretive laugh in contrast with the loud and open. The giggling laugh, and the hearty, whole-souled laugh, are easily distinguished and recognized by observation and attention. The laugh is indicative of the quality of the voice and one of the means by which its tones are expressed, probably as much so as singing or speaking, and the voice being one of nature's strongest and most discernible signs of the natural character, especially the heart and soul-nature, it is self-evident that the laugh is a gleeful bubbling, effervescent manifestation of some phase of character; just as the rippling stream, the purling brook, the silent river, the dashing, thundering cataract expresses the kind of channel, direction and depth of moving water in narrow streams. It is not modest nor is it a sign of culture or natural refinement to be constantly laughing at one's own statements or remarks in social and general conversation. It looks like an effort to get up a little enthusiasm and force others to laugh, whether they want to or not. There are few things more depressing to the mind and injurious to the body than grief, fretting and turning oneself into a sort of living sepulchre; and nothing more healthful than hearty, whole-



Showing the upper lip projecting over the under lip. Such mouths represent a disposition in their owners to impress themselves strongly upon others; are advancing in manner and behavior, and have generally considerable conceit, egotism or vanity.



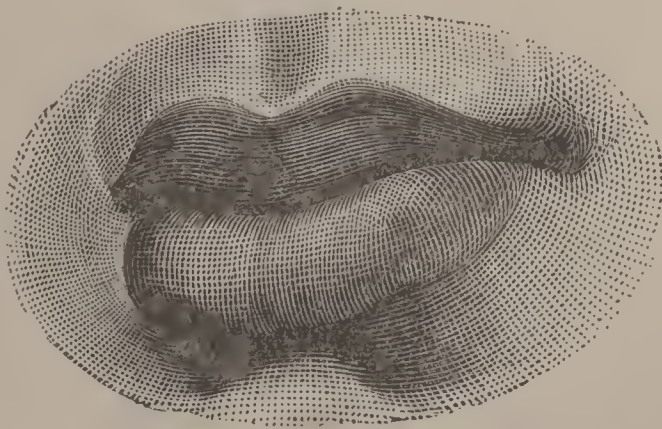
Immodest, indelicate, fond of a gay and fast life, luxurious living; high glee. Sensuality hangs out its sign remarkably plain in this mouth. Modesty and purity are to such natures lost virtues. It would need a river of Divine grace to flow through the heart for some time to cleanse its impurities and straighten its social deformity.



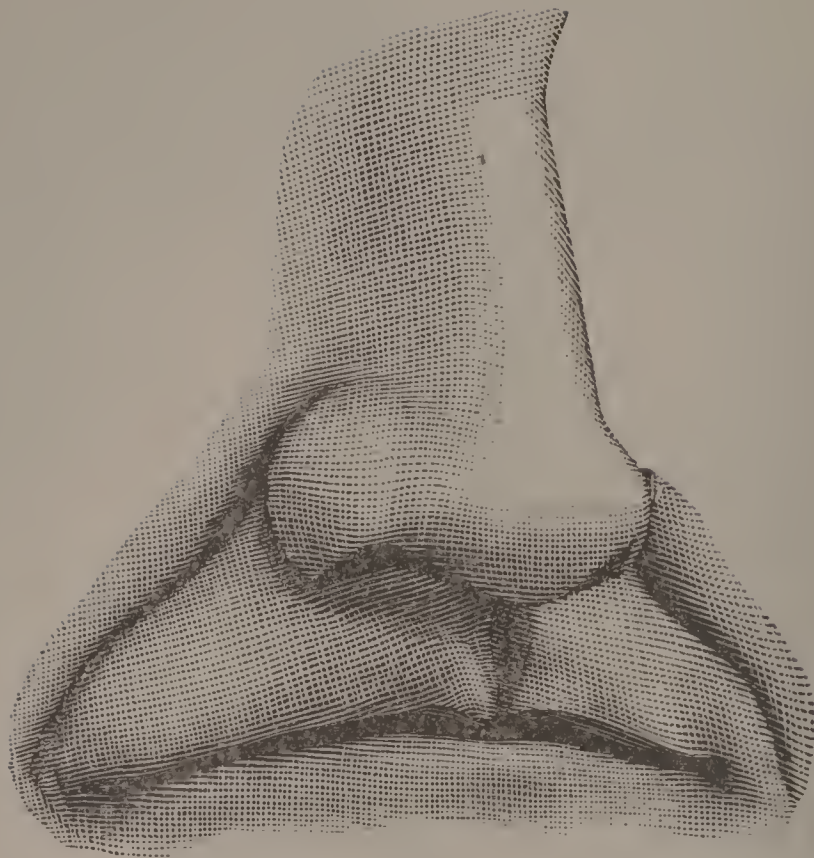
The Mouth of Wendell Phillips. The setting and expression of these lips bespeak carefulness and precision of speech—a sort of mathematical exactness in the use of words, as well as readiness, clearness and fluency of utterance. Firmness, positiveness and much self control and self denial is likewise expressed.



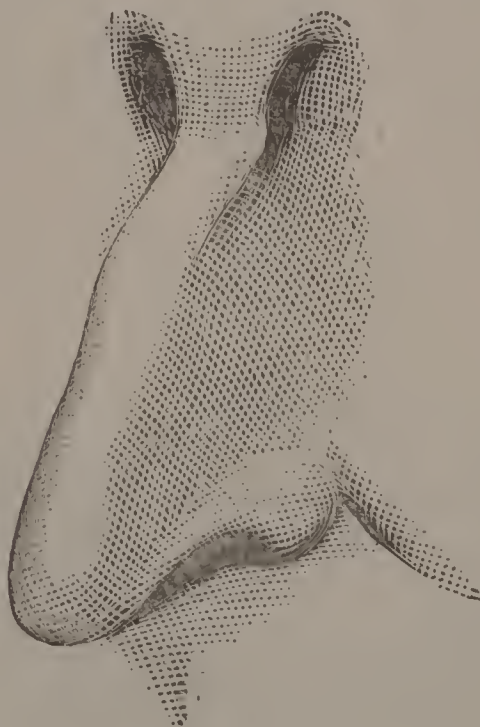
The peculiarity of this nose is that it all seems to be crowded down to the point. It projects far out from the lip, but does not turn up or down. It is an uncommon nose; and after considerable study, I noticed and concluded that it belonged only to persons having a clear, natural insight into business affairs, being able to see what will pay, and make it a success, imparting what I propose to call *business scent*, for such a man can smell business as easily as a dog can smell and trace his master. This and the Jewish nose are two decided and opposite types of business noses, and their ideas of business and methods of doing it will probably be as widely different. The Jewish type would be more speculative and risky. The above more conservative, slow, sure and economical.



Lips that express too much heart-nature Both the active and passive forces of the heart are strong, rendering the person a little too soft and calfish. Persons with such mouths are by nature disposed to live and act too much under the promptings and reign of the physical nature. In some respects quite generous, free and easy going ; in other respects, selfish and hoggish especially in things pertaining to the appetites or physical senses.



This mouth shows a cold, stingy, selfish and unloving nature. Has considerable self control, and combined with the nose, a tendency to be economical and make money. It also denotes a coarse and low-type organism. Disposition sober and serious, rather than lively, as seen in the expression and downward curvature of the lips.



Long-headed, shrewd, penetrating, thoughtful and suspicious mind. Is somewhat ingenious if not inventive, decidedly suggestive and fertile in ideas or plans, and of a melancholic turn of mind. The tendency of such noses or minds is earthly rather than heavenly. They like—figuratively speaking—to dig down in searching for things or truths. Observe the nose is long and the point drooping, forming an acute angle with the upper lip.

energy, policy, push, management and business ability or tact is generally found in such heads, though a man may have large energy, will power, enterprise, ambition and business ability, where the head is long and of only natural width, as also a man with a wide head may be so constituted as to lack executive ability; the reader must take observations in order to discriminate for himself.

There are three distinct forms of faces in the Caucasian race: the round, oblong and pyriform or egg shape; each form having a character peculiar to itself. With the round, plump face we find contentment, ease, pleasing natures, willing to accommodate themselves to others, they are yielding, pliable and easily pleased. The oblong form shows strength of character, power, greatness, success, clear judgment and business talent; the Pyriform is sensitive, brilliant, intense; inclined to be fickle or changeable, imaginative, quick, sharp and keen rather than powerful.

Whenever a man aspires to, or claims to know or do, something, or advocates any new truths or doctrines that are not fashionable or popular to the public mind, their prejudice will at once be aroused, and they will denounce him as a quack or humbug. On the same principle, when an individual assumes to know more on a given subject, and attempts or offers to give instruction to a conceited person, he will turn up his nose, despise and reject not only the information, however valuable it may be, but also the individual, and most likely, if in his power, hold the person up to ridicule and scorn, or when the opportunity is afforded, make all sorts of fun out of the subject and person. Such is generally the course of action pursued by people (of whom there are not a few) who are altogether too wise in their own conceit.

A suspicious nature is generally found with a long, hooking-nose and large human-nature, a faculty located in the center and top of the forehead. If large secretiveness be added, you may be sure to find suspicion with such a nose. Such persons suspect, surmise or imagine the existence of something without any reason for so doing. Suspicion, therefore, is the opposite of faith, the nature of which is to believe a thing without evidence. Jealousy, the mind's toothache, that gnawing worm that eats out the happiness of thousands, arises from a mixture of suspicion and a desire to be loved. The latter condition being indicated by the indented or dimpled chin. Many husbands and wives keep themselves and their companions in a state of mental torture through their unfounded and cruel suspicions.

Revenge or retaliation, will generally be found in dark races, or individuals of dark hair and complexion, having a hollow in the center of the

forehead. The dark races are certainly more inclined to revenge than are the light. An implacable disposition may be read in the protruding under lip.

A strong social nature is shown in open, protruding, red lips, especially when the cheeks are full, the abdomen large, and the eyes bright, large and expressive. The individual may be quite sociable without all these conditions, but rest assured where you see small eyes, compressed and thin lips, chin small, and the whole face having a thin, sharp, peaked appearance, you will find a lack of real social nature, that kind of nature that is spontaneous, warm and demonstrative. You must make a distinction between a friendly, sympathetic nature, that can be warmed up on certain occasions, and manifest friendship towards those they become thoroughly acquainted with, and that Christ-like outgoing nature that has a kind word and hearty shake of the hand for the stranger as well as the friend. Cats and dogs are sociable when they become acquainted, and human beings ought to be a step in advance, a degree above animals, and be sociable without friendship acquaintance.

The largest and most active organ or organs of the brain will determine the general tone or character of conversation. Thus, if approbation is the ruling faculty, the social conversation of those possessing it will be chiefly about themselves, their own business and social affairs, or those relatives, friends and acquaintances they may feel it to be a credit or benefit to themselves to speak of. If amateness and conjugality are the largest they will talk much about the opposite sex, courtship, marriage and love-affairs in all their various phases. What people think about the most, they like to talk about when they have the opportunity. If they are intelligent they will talk intellectually. If really pious, they will love to talk on religious subjects. If very social, they will talk about social topics. If wicked and licentious, they will say wicked things, and their conversation will be too dirty, filthy and foul to listen to. I have known even Christian men to tell some of the most licentious and corrupting stories I ever heard. Who can calculate the number of young minds that are poisoned and may be ruined by evil communications? One smutty story will do more harm than a dozen sermons will do good. Men are punished for writing, publishing and selling obscene literature; and ought not any man or woman to be arrested and punished in some way for giving vent to vile ideas in verbal language? Men who curse and swear, and write smut on the walls and doors of public and private places should be severely punished; it is degrading to the lowest degree, and springs from a corrupt heart. The perverted condi-

tion of the love propensity is the cause of all moral filth, swearing and murder included.

Just in proportion as a person resembles some animal in facial appearance, will he resemble that animal in its natural characteristics; hence those who resemble monkeys are imitative. The monkey is ever ready to do what he sees somebody else do, but at the same time he is cunning enough not to injure himself; like the pet monkey who saw his master shave himself, and concluded he would turn barber too, but decided to try it on the cat first. A cunning, artful and mischievous spirit is largely associated with the talent for imitating. The imitative power of the monkey, however, and all such persons as resemble it, is simply physical—that is, it relates to actions and manners rather than ideas or character. The sign of physical or monkey imitation in persons is to be seen chiefly in the expression of the eyes. I am well acquainted with two noted imitators, and both of them look like monkeys, about the eyes. Neither of them is particularly intelligent, but they can imitate almost anything. Combined with this monkey likeness there is generally an amorous and decidedly magnetic look to the eyes. The face is also inclined to the oblong or pyriform shape, and the mouth large rather than small, and very flexible.

The disposition to search, hunt, investigate and turn oneself into a sort of detective, is associated with large perceptive powers; which is indicated by prominence of the forehead over the eyes and nose and face rather thin and angular than round or plump. This is a commendable trait for individuals to possess if properly used; and those who are deficient in it should vigorously cultivate it. It is a progressive trait of character, and tends to enlighten the mind, inspire the judgment, dispel narrow-mindedness and prejudice; aids in discovery and invention and the acquiring of a useful fund of knowledge of a decidedly practical nature. Those people who never go out of their way to see, hear, or find anything new, remain stationary in their ideas and general affairs of life. Whenever you find a man who is small and narrow in his ideas, and whose brain apparently can hold only one idea, you may be sure he has not done much exploring, travelling, nor critically examined the people and things of the world around him. A great many people are like an imaginary man who walks through the world with his eyes almost shut, in a straight, narrow, beaten path, and turns neither to the right nor to the left to see what the earth contains. So there are men in the various professions of life who never see nor investigate anything outside of their own calling; hence they are poorly informed, poor critics, and fre-

quently have erroneous ideas. On this principle, rich and poor, employer and employé, fail to understand one another, and become estranged, just because the hunting, searching and inquiring spirit is not more fully developed and actively exercised, by and through which they would become better acquainted with the facts and conditions pertaining to one another's character, necessities and life. And it is to this same cause the Church is not so potent for doing good as it might and ought to be. Christians and Christian ministers particularly, do not properly nor thoroughly study human nature. The most they know about it—with few exceptions—is what they get out of their theological text-books, religious literature and personal contact with their own congregations. Were they to go on a hunting and exploring expedition occasionally among other classes and races of people, they would gather fresh ideas, become broader-minded and far more successful and effective in their work. Henry Ward Beecher was a Phrenologist, studied it, and at one time lectured on it; and in his daily intercourse with people, of course studied the face also. This gave him a knowledge of persons and power over them he never could have possessed any other way.

Persons with retreating chins are deficient in mental force and physical energy. They may be intelligent and talented, but will never amount to much; they will not be prominent or marked in character; will not impress their individuality upon the world. They will never be the pioneers of any great truth or principle, as was Wendell Phillips, whose prominent chin tells the story of his remarkable mental and physical perseverance and persistence.

Although much has been done to enable us to perceive the character and disposition of the mind from external signs in the body, there is need of other discoveries. The same faculties manifest themselves in various ways in different persons. It is the education of the faculties, or lack of it, that makes up the diversity of their manifestations as much or more so than the faculties themselves. Hence the phrenologist, before he can be perfect, must discover a method by which he can determine or read in what manner and under what influence each faculty has been developed. I believe that these conditions, and the peculiar disposition of each person imparted by the animal propensities (or the organs lying at the base of the brain), must be observed from the expression of the countenance.

EXPRESSION.

How it is caused or produced—Perfection of Character—What the Organic Quality does—Lines and Expression around the Mouth—Fine Features—What gives the Eyes their Individual and peculiar look—Fascinating Power of the Eye—What Persons notice most in others—What the Face as a whole, reveals—Language of the Chin—Formation of Jaws in relation to Will-Power—The Mouth, the Nose, the Eyes—Meaning of the words Mind, Spirit and Soul—What the Eyes express—Black Eyes—Light Eyes—Round Eyes—Flat Eyes—What the Hair indicates—The different Colors and Quality—A properly developed Character—How to Think right—The Lips and what they indicate—Signs of Character in the Walk—Restless, craving, passionate Nature—Gum-chewing Women.

It is the exercise of the faculties that gives expression to the face, and as no two persons have exactly a corresponding combination of faculties and temperaments, so there are no two persons possessing the same look, appearance or likeness. Each faculty stamps its own peculiar language upon the countenance. A dormant faculty makes little or no impression upon the face ; it leaves a vacancy ; the language of that faculty is not there. Active benevolence gives a beaming, urbane look ; agreeableness imparts a winning, pleasing look ; amateness, a fascinating look, but if perverted, a lascivious, tempting and wicked look ; resistance and firmness, a set, stern look ; language, an expressive appearance around the eye ; ideality, a beautiful look ; self-esteem, a dignified look ; causality, a thoughtful look ; and so on. The larger and more active the faculty, the more marked will be its character upon the face. But it is the combination of all the faculties in their various degrees of development and activity that gives the identical, definite look to each individual. Hence, the secret of reading a person by the face is in the ability to discern, by mere expression, what faculties or qualities of mind are pictured on the countenance, and to discover whether they are used in a proper direction or perverted manner. We are attracted or repelled according to the language of the faculties we most admire ; and I suppose we like

to see in others the same qualities of mind we possess ourselves. Is not this the theory and secret of love?

Perfection of character depends on the perfection and harmonious development of all the organs of the mind and body. They must all be of equal size and strength. The temperaments and the organic quality must also be equally combined.

The greater any given organ or faculty, the greater will be its power, its capacity of enjoyment, and the more will it require to receive satisfaction.

It is the organic quality that gives tone, grade and value to one's character, talents, feelings and thoughts. If that condition is large, the whole nature, physical and mental, is of a high type and standard ; but if deficient, then it is altogether low and common, and the mind is more of an animal and earthly nature, no matter what may be the size of the organs. The faculty of conscientiousness cannot be relied upon, as it may be led by the selfish propensities and animal desires. Besides, its sensitiveness is greatly diminished when the organic quality is low. Mirthfulness, with such an organization would manifest itself in foolish jesting, and, if destructiveness is also prominent, would delight in tormenting other persons or dumb animals, just for fun ; but in a higher nature, mirthfulness would be intelligent wit. Amativeness and conjugality, with a high and finely-developed organism, would be pure, true, exalted and spiritual love ; but with the opposite condition, would be common, tending to a mere animal feeling, even if moral—and if not moral, would be low, base and degrading in its influence ; and so with all the faculties of the human mind. In observing character, therefore, the organic quality is the first thing to be observed, as that is the foundation upon which the whole man is built, and the key that unlocks the entire character. The organic quality imparts a peculiar cast to the countenance and marks a person as distinct from the ordinary class of men and women. It gives a pure, noble and exalted form and expression to the face, an honest, sincere and Godlike countenance.

The lines and expression around the mouth betray and reveal the state of the heart, as to whether it is good-natured, mean, sarcastic, sensual, refined, peaceful, happy, disappointed, sour, etc. Too much importance cannot be attached to the study of the mouth in reading character ; because as the heart is, so will be the natural character, and no other feature so clearly expresses the shape or the mold in which the heart is cast as the mouth or lips.

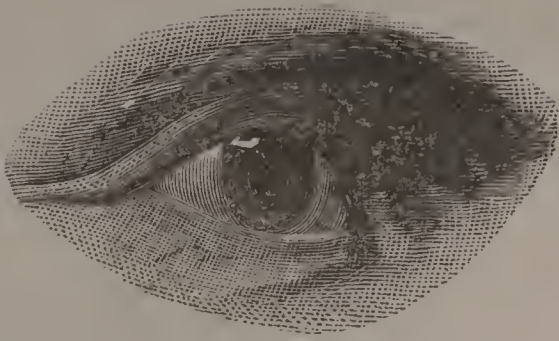
The finer the features, and the smoother and more delicate the hair and skin, the purer and finer will be the mind and feelings : a rough face, a rough mind or character. There are different kinds of roughness, however ; the reader must learn to distinguish between that kind of roughness which indicates power or strength, and that which reveals simply a coarse or low mind. One thing necessary in reading character is the ability to discern the size and relative proportion of all the faculties, and to tell the kind of feeling and talent different combinations of faculties will produce—just the same as an artist can tell what color a combination of other colors will produce ; or the chemist what will be the effect of a mixture of different chemicals, or of the same colors and chemicals in different proportions.

The round, smooth baby-looking faces have not the force and strength of character that the rough, angular and uneven faces have ; and when the lines are deep and the features or prominences of the face strongly marked, you may expect to find originality of thought and profundity of mind, with distinguished character of some kind ; but in the smooth, un-wrinkled face, look out for a feeble mind. By feeble I do not mean idiotic, but rather weak, lacking depth and power. There are a great many baby-looking faces in the world, and such persons rarely amount to anything beyond a common-place life and character—are too fickle and childish in their tastes and sentiments.

In the mental process of reading a person, we first perceive the expression, and from that conceive the character. Perception arises from the action of the perceptive faculties, located immediately over the eyes and nose ; conception, from the reflective faculties, located in the upper part of the forehead. In the central part of the forehead are located most of the literary faculties, and literary talent is generally indicated by a high forehead rather than a broad one.

It is the largest and most predominating trait of character that gives to the eyes their peculiar look—that expressive cast, that which we most notice and are influenced by ; hence, the expression of the eye changes as fast as our thoughts change and the different faculties are brought into action. The eyes, therefore, become a mirror in which are pictured, as they come and go, all the thoughts, feelings, emotions and passions of the soul ; they are also the windows through which the spirit breathes and the passions come to look out. How easy it is to see the presence of anger, joy, sadness ! So, in like manner, if we study until we become familiar with the different kinds of expressions, we can observe the language of every change and condition of the mind.

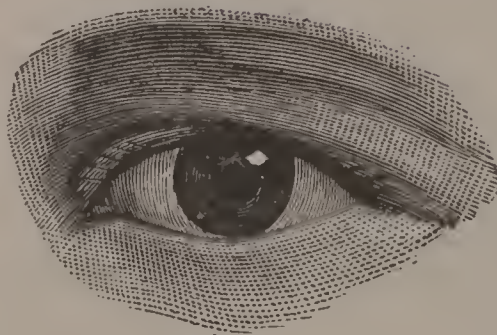
A person with large, round, full and projecting eyes, that in appear-



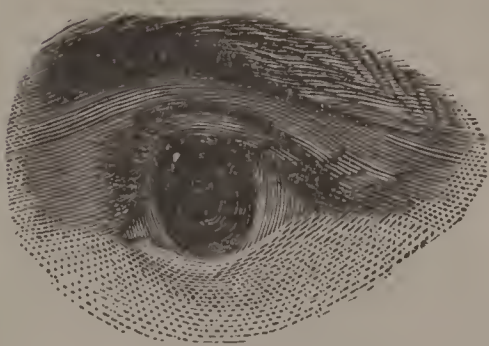
Sternness, commanding ability, authority, discernment, reflection, resistance, determination, fondness for research. Observe the projecting, overhanging and sharp eyebrow.



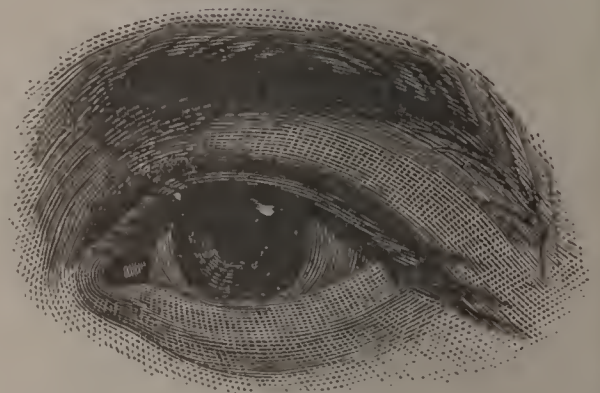
Love, modesty, tenderness. Represents a character almost perfect as far as good, amiable and moral traits are concerned. A thoroughly feminine eye.



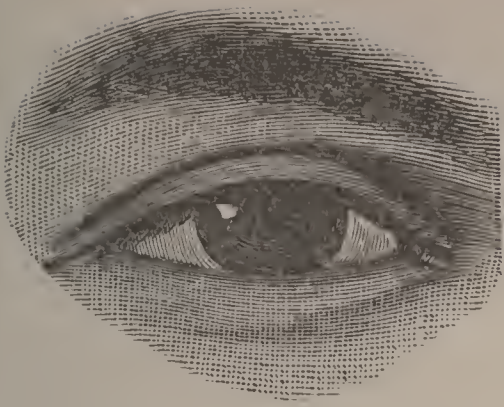
Sound mature understanding ; full of plans and schemes ; shrewd, thoughtful ; policy and management of human nature ; observe the drooping over the eyelid at the outer corner. Are apt to lie or evade the truth.



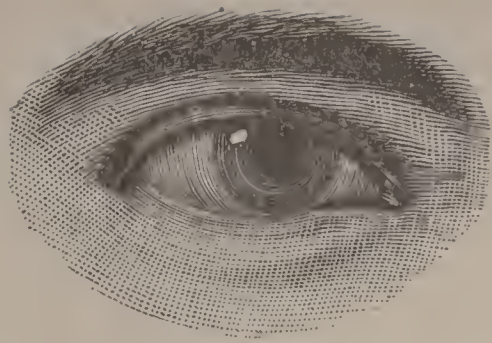
Quick to perceive, vivacious, wide-awake; impressibility; observe rapidly, but do not retain impressions long, or think intently. Not considered very intelligent; certainly not scientific, nor inclined to business or mechanism.



The amorous, sensual, talkative and unprincipled eye. Apt to lead a fast life. Observe the fullness of the under eyelid, In the living eye the expression is wicked and insinuating.



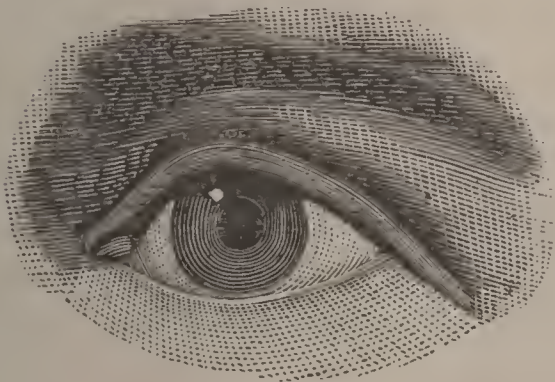
The dreamy eye. Full of pleasure and animal enjoyment ; but good natured and thoughtful. Can love more than one.



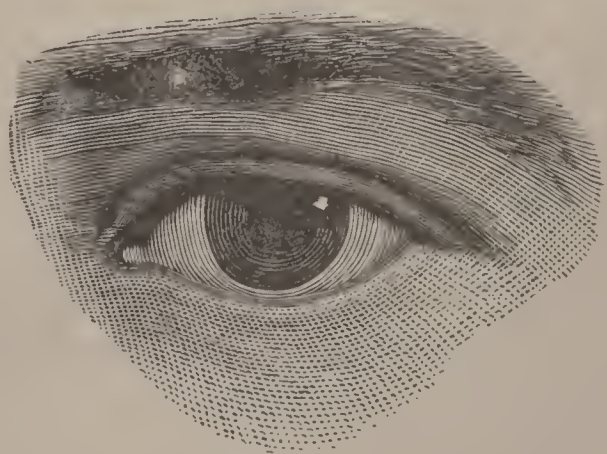
Submissive, mild, discerning, penetrating, and clear perception, but rather coquettish.



The wanton eye. Inclined to desire and submit to licentious gratification. Lack of resistance to obstacles or opposing circumstances. Deficient in force of character and controlling influence. Observe the flatness of the eye and the distance between the eyelid and eyebrow. Also note the *expression* of all eyes in determining good and bad qualities.



The monogamic eye. Wide-awake, eager, active, very susceptible to surrounding impressions. Readily observe. Such eyes generally have much feminine expression in them.



Expressive, speaking eye when animated. Large language. Studious, inquiring and watchful ; but artful, mean, trickish and treacherous. The color is almost black, or looks so.

ance resemble those of an owl or a cat, has a disposition that is either timid, stupid, foolish, double-dealing or two-faced, and generally acts as though he were half-frightened, half-scared and afraid of you. Some eyes however, that are large and projecting, indicate a nature that is bold, forward and cheeky ; but the expression of the latter is different to those of the former.

Excessive passion or abuse of the sexual organs, shows itself in and around the eyes—gives a sort of dull, heavy, striking, and sometimes fascinating look. When the lips have a deep red, almost crimson color, they indicate immorality or a strong passional nature, one that is liable to yield to temptation.

What magnetic or fascinating appearance is imparted to the eyes when lit up by the activity of the organs of amateness, agreeableness and approbateness ! Secretiveness and mirthfulness are likewise conspicuously manifested in the eye.

Whatever persons notice most in others clearly indicates the ruling trait of character in themselves. If they notice dress in preference to anything else, then dress is their chief desire. If words and actions are criticised, then it is character and quality of mind that is predominant in the observer. Artists notice features, expressions and beauty ; fashionable and amative persons notice the style and physique of individuals, and so on ; each one trying to find in others what is a reflex of his own mind.

The face, as a whole, with its accompanying expression, reveals one's nature and animal propensities. It likewise shows whether the faculties are active or passive, while the head shows their size and proportion to one another. Every feature of the face has its appropriate manifestation. The forehead portrays the amount of intellect. The chin tells us how much persistence, ardor, intensity and the *kind* of affectionate desire one possesses. The mouth shows how much affection one has—whether friendly, sociable, warm-hearted or the reverse. The nose represents the selfish traits and propensities—those qualities of mind that make men bold, fearless, aggressive, far-seeing, defensive, determined and accumulative. But the eyes—those two magnetic stars—what do they mean ? That is a question, reader, more easily asked than answered. There seems to be a mystery about the eyes which has never yet been explained. What a depth of meaning, what a mine, what a store-house, in which seems to be deposited things good and bad ! How anxiously we look into them and try to discover what is behind ! If we could only read the thoughts they convey ! And what a mental effort we sometimes make

to do so ! But, after all, we have to give it up ; they are too much like a policeman's lantern—the longer we look, the more blinded and confused we become. To see through a thing and discover what is behind, is not so easy as to get behind and see what is ahead.

Two things, however, are evident : First, all eyes are not alike ; second, they do not affect us in the same manner nor exercise the same power over us, neither do any two individuals. I therefore conclude that the eyes reveal (or are an index of) the kind, quality and nature of the mind, spirit and soul: which three words are sometimes used to express one and the same thing, yet each word has its peculiar, specific meaning.

Mind is used to designate the intellect or understanding—the mental process of thinking, willing and choosing ; also, inclination, desire, intent, purpose. Mind may likewise be termed the operation of the spirit upon the faculties, bringing them into activity.

The word spirit means life, ardor, vivacity ; great activity or peculiar characteristics of mind and temper ; disposition of mind, intellectual or moral state, cheerfulness, enterprise. It may also be used to indicate the highest life-principle, and just as the mouth expresses the heart-nature so the eyes reveal the spirit-life or what Christians call the immortal principle of man.

By soul, we mean any noble manifestation of the heart or moral nature ; the seat of life and action ; the rational and emotional part of man's nature. Of course, these definitions are intended to represent the spirit as connected with the body. In my chapter on Modern Christianity, I have given a new and more thorough description of the differences between mind, spirit and soul.

From the above definitions, I presume it will be clear to the reader what is meant by the mind, spirit, soul, or whatever you choose to name that part of man manifested in the eye. And here let me say that the quality or nature of the soul, as to whether it is pure and exalted, or gross and low, can be determined by the organic quality.

The eyes, therefore, express every emotion of the soul, the quality of the soul and its present moral condition. They seem to be the window through which every faculty peeps out. Eyes differ in color, form, size and rapidity of motion.

Black eyes are deep as the ocean, artful, crafty, treacherous, revengeful—a smoldering fire that may burst into a full blaze at a moment's notice. They are generally retiring and reserved, and sometimes full of deviltry. The ways of a wicked person with black eyes are past finding out. So much for the bad qualities. The good qualities belonging to black

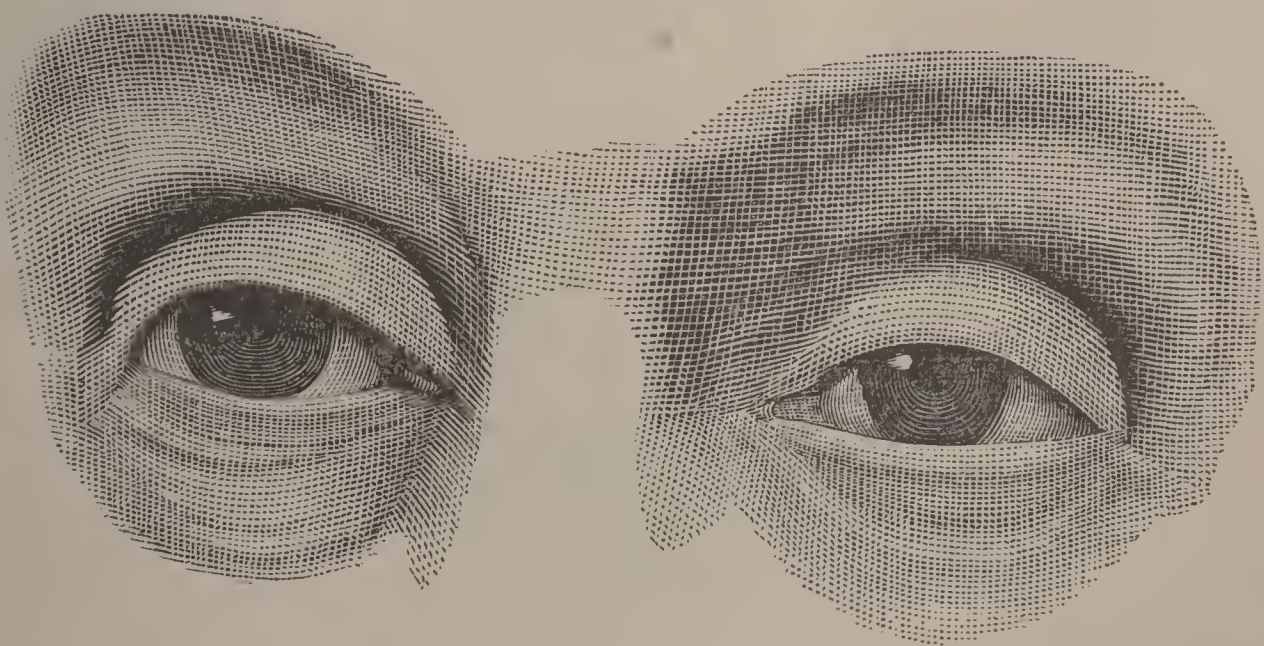
or dark eyes are frankness, a confiding disposition, affection, plain-speaking, truthfulness, and a good degree of power, determination and force of character. Many black eyes are beautiful, magnetic in their effect, and indicative of a true, noble character. But, reader, never trifle with such, nor play any mean tricks with them, or they may take fearful revenge; you can go just so far, and no further; and once aroused, they give no quarter and know no such thing as mercy. I remember a small, handsome-looking woman, with large, black eyes, who put on considerable style, and presented the appearance of a delicate, lady-like woman. Those black full moons of hers had captivated four or five young men, to whom she had promised her hand in marriage. One of them did not exactly like that kind of fun, and so followed her up, causing her to apprehend danger. While talking with her upon the subject, she declared if he came near her she would shoot him. I replied, she certainly would not have the courage to shoot a man, when she coolly walked over to her bureau and took out a pistol, remarking in an emphatic manner, "Wouldn't I?" I concluded she would. Another black eyed woman told me that if she ever found out her husband was not true to her, she would certainly shoot him.

Small, flat, light eyes are cunning, evasive, sly, manœuvering, deceitful; apt to lie, cheat, and with large acquisitiveness, steal. Their deceitfulness is different from that of black eyes. Light eyes resort to a great deal of device, contrivance and stratagem. They are full of tactics, policy and management, and can keep things to themselves, with little or no desire to impart them to others, unless it is something that weighs terribly upon the mind; but they will generally find out all they can about others. Black eyes are not good at keeping secrets. They may, through conscientiousness or friendship, keep things committed to them as a secret and sacred trust; but should enmity ever arise, they may betray you.

Light eyes would not speak a thing right out, but work to your disadvantage in an underhanded way—at the same time pretending probably to be your friend, and making themselves quite agreeable; but the black eye would come right out, declare war and open fire. Light-eyed enemies are snakes in the grass; black-eyed ones will show their enmity, and fight in the open field, though they may have a very treacherous way of doing it—something like the Indian, for instance. The fact that Indians fight behind trees as much as possible, or some other defensive place, is because that is their mode of life and warfare, and their only means of protection against a trained and armed military company. What I wish



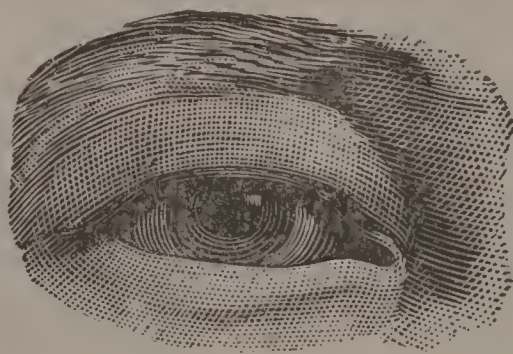
Tricky and dishonest, with a relish for a joke or whatever excites mirth. These eyes express a decidedly unprincipled and unreliable nature. The puffy, hanging, bag-like appearance of the skin under the eyes may be caused by wrong habits of drinking and eating or immorality ; in other words, physical or moral dissipation, or both.



The high, open, receding eyebrows, showing great space between the upper eyelid and brow, indicates a lack of resistance to opposing forces. A nature more easily approached than the low, over-hanging eyebrow; is apt to float along with the current of life, rather than work the way through difficulties and obstacles that beset their pathway. This form of eyebrow also imparts a pleasing and inviting expression, causing a stranger to feel at ease when approaching or in the presence of such an eye.



The frank and spiritual eye. When the eyelids especially the upper, are well defined, and retire under the eyebrow, leaving the open space, as seen in this illustration, there will generally be found a frank, sincere and refined nature, with an amorous disposition. The love feeling, however, will be more spiritual than carnal or animal in its nature. In some forms similar to the above eye will be found a voluptuous nature, which, if not controlled, will lead to lust and dishonesty. The true character of all eyes must be determined by the aid of Psychometry and Pathognomy as well as Physiognomy.



The deceitful and carnal eye. An eye that has a fulness between the upper lid and brow, and in which there is not a distinct, well defined lid as it recedes under the brow, will be found to be evasive, with a strong, yea, natural, tendency to lie and deceive in the general affairs of every-day life. There will also be a good deal of animal cunning—that shrewd, knowing disposition that enables persons to accomplish their purpose by a sort of manœuvring, evasive, dodging, tricky cast of mind. Animal cunning is the very opposite to a frank, spiritual and straightforward nature.

to impress upon the reader is, that they do not conceal their feelings, and pretend to be friendly when they are not. Light eyes conceal their character, their feelings, emotions, intentions and purposes, and, though they may hate and despise a person, they will seldom manifest it unless in some manner compelled to do so. There are, however, many amiable, devoted women among this class, as well as men, having strong, silent love, with tenderness and sympathy. The conditions peculiar to both kinds of eyes are all right if governed by the intellect and moral faculties; but, when perverted, then look out for their evil manifestations, as already described. In the full, open blue eye, you may expect to find a mild and good character, faithful in friendship and love but not an impassioned nature; but in deep, small blue eyes look out for cold-hearted and selfish natures; they are liable to be exacting and penurious, and with a nervous emotional temperament evince a quick and fiery temper. It must be borne in mind, however, that temperament and nationality have much to do with manifestations of character, and should always be considered in connection with other signs of character.

The rounder the eye, the more easily it will receive impressions, observe, and gather ideas; and the sooner, also, will such impressions be lost or forgotten. The narrower and smaller the eye, the slower it will be in gathering facts, receiving ideas, or coming to a conclusion; but its possessor will retain knowledge much longer after it is acquired, and such persons are slower but more deliberate in judgment. Small eyes, especially in children, are dull and slow to learn; large eyes are quick to perceive, full of life and vivacity. The brighter the eye, the more will the individual resemble his or her mother, and the character is generally sweeter and purer. Eyes that are slow to move, are slow in thought and act; while eyes that move rapidly belong to minds that are wide-awake and quick as lightning.

The hair indicates fineness or coarseness of temperament and feeling, also tone and strength of character and constitution. Auburn hair denotes quick susceptibilities. Black hair is accompanied with the bilious temperament, which gives power, strength and endurance. Light hair means delicacy, fineness and lighter tone of character—almost the opposite of black hair. Red hair belongs to the sanguine temperament, gives intense feelings and a fiery, ardent, hot-blooded and passionate nature; if curly, emotional and impulsive. Straight hair denotes mildness or tameness of nature. Black-haired persons have strong passions, and when they have bad tempers they are worse than red-haired persons. Study the face in connection with the hair.

Red-haired persons should pursue out-door employment, as they need all the pure air they can get. Fine, light-haired persons can pursue any light or in-door business, but are not adapted for heavy work. Dark-haired persons can endure a considerable amount of labor of almost any kind. The coarser the hair the more so the individual in thought, feeling and manner, and *vice versa*.

Men of properly-developed and prominent character are so marked in their appearance, that, once seen, they can be easily recognized anywhere; whereas common-place persons are more difficult to distinguish and remember.

He who does not vary the intonation of the voice in speaking lacks self-control. There is a vast difference in the voice of persons, and a wonderful amount of character is revealed in its tones. We can distinguish an adult from a child, and a male from a female, simply by the voice. I shall never forget a lady I heard trying to awaken her sleeping husband, one morning, in a room adjoining mine. There was so much tenderness, sweetness and music in her voice, that the tones seem to be fixed in my memory. The sex and heart-nature influence the voice very much, and the inner and deeper shades of human character are clearly expressed in the quality and tones of the voice. The voice needs cultivation, as well as the muscles and organs of the brain. The development of character will modify the voice, and the study of vocal music and elocution will improve it.

Men cannot think and act rightly on any subject, or have clear and proper ideas, unless all their faculties are brought into active and equal use.

It is the mental, passional and emotional temperaments combined, that give energy, go-aheadativeness, impulsiveness and intensity of feeling and action. They cause a person to throw the whole soul into whatever is to be done, especially in speaking, acting or writing.

A person with a healthy and equally-balanced condition of faculties and vital organs attracts (or causes people, things and circumstances to succumb or place themselves under his influence or at his command) without any special effort; while an individual having an organization which is the reverse, could not, with special effort, secure the same results and power.

When the lips have a pure, fresh, cherry-red appearance, the blood is in the same condition, and the health good; but if they look dry, scabby, blue and sickly, the blood is in a very bad state.

Lips that are full and red, having a cushioned appearance, indicate

a strong social nature, or a great amount of affection, and fondness for caressing and kissing. When the red part of both lips are fully and evenly developed, that is, tolerably thick and well rounded out, the affections will be more harmonious and evenly developed, and the person will love to kiss and be kissed; but if the lower lip only is full, and the upper lip comparatively thin, the individual may enjoy and submit to being kissed, especially if a lady, but care little about kissing others (babies excepted).

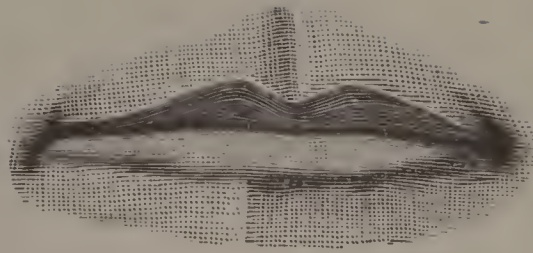
Lips that are thin and compressed are wanting in affection, and indicate their possessor to be cold-hearted, deficient in sociability, and stringent, but having much self-control and self-restraint.

Lips that are naturally open, exposing the teeth, may mean laxity of the passions, or a stupid, foolish, easy-going and rather soft nature; if upper lip only is open or raised, a desire to be praised.

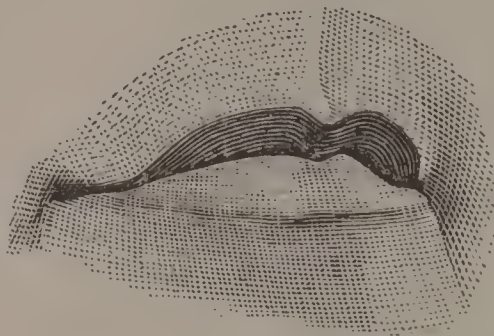
Be on your guard with the individual whose mouth has a disgusting appearance, a sarcastic expression, objectionable lines around it, or one corner drawn up more than the other, unless by injury.

A very large, coarsely-formed mouth denotes animalism, vulgarity or sensuality. A large mouth, however, is essential to good speakers, singers and mimics, giving flexibility, so that they can express themselves easily. With the large, well-formed mouth we frequently find strength of character and talent; whereas, in the small mouth, there is generally over-modesty and shallow sentiment; and persons having such are apt to carry their civilized ideas of nicety and delicacy too far; they seem to live in their minds more than in their bodies. Some one has said that a "blue and thin-lipped woman will bore you to death with literature or woman's-rights theories, while you want your dinner; or spoil your temper by her red-hot, scolding tongue;" but that will depend somewhat on other combinations: if she has a masculine temperament, such may be the case, because there would not be much congeniality in her nature.

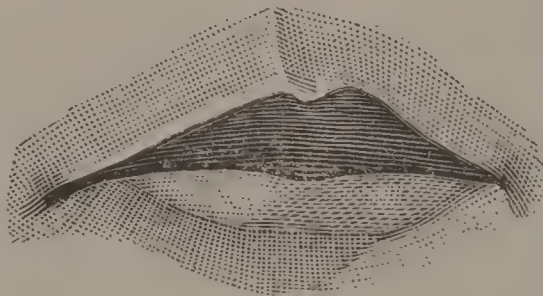
There is considerable character manifested in the chin, as it indicates the force and strength of the mind in connection with the nature and peculiarities of the affections. The connection between the Latin words *mentum* for chin, and *mens* for mind, is certainly suggestive, especially as mindless animals have no chin. Search the entire animal kingdom and you cannot find a chin as perfect or well-formed, as is seen in the human family; and, though animals undoubtedly have understanding and a certain amount or kind of reason, they evidently have not the power or capacity for comparative, deductive and logical reasoning. The less chin a person has, or the more it recedes towards the neck, the less



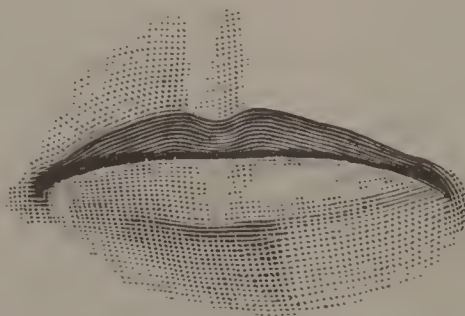
Ascerbity, moroseness ; crusty, stringent, self-important ; not easily imposed upon. Lacks sociability and affection. Have much self-control and not inclined to dissipation. Observe the lips are thin and compressed. Generally very economical, or stingy and mean. The heart-nature weak or cold.



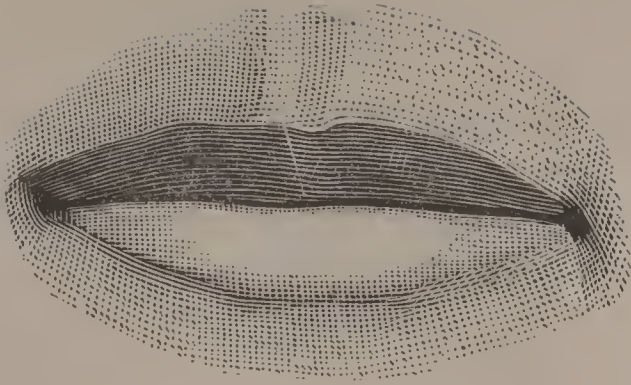
Dissatisfaction ; sour ; over-particular ; more nice than wise. Poor lips for kissing, and the form scarcely human. In this and similar mouths the heart-nature seems to be deformed and indicates the entire organism to be built on a common, coarse principle, and shows the parentage to have been poor—that is poor in organic structure—in mind, body and soul.



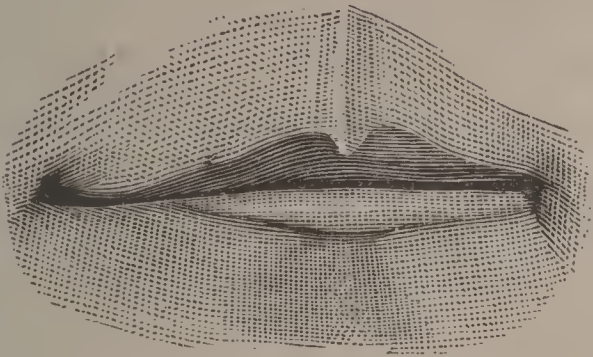
Coarseness ; common mind ; the affections more passive than active ; given to sensual thoughts. Another poorly-shaped or deformed mouth, showing the great necessity of a higher, more thorough and practical system of education that will elevate the whole man.



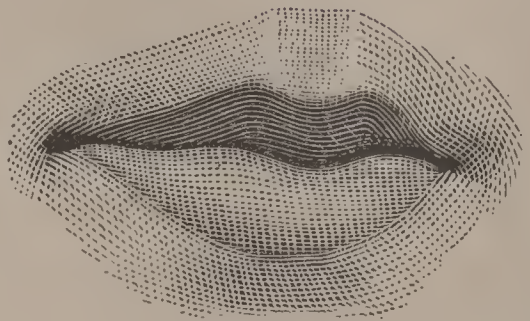
Sedate, serious turn of mind ; lack of mirthfulness ; deficient in character ; common, mean, with a little vanity ; sarcastic. Mouths that droop at the corners never laugh much. The objectionable qualities, however, are not to be seen in the drooping corners, but in the general form and outline.



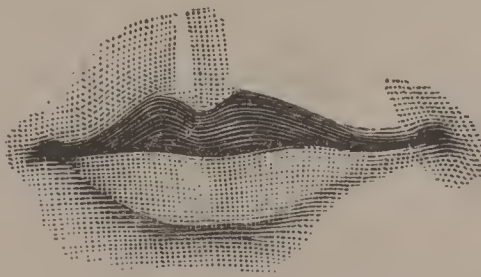
Common, vulgar, lack of refinement, and neither voluptuous nor affectionate. The æsthetical nature deficient. Such mouths belong to persons who are low in the scale of humanity.



Cold as an iceberg Stiff, set, precise; considerable self-control, but not much affection. Observe the thinness of the lower lip, and also a lack of curvature and fullness in the middle, so essential as the sign of an affectionate and sociable disposition.



The perfect female mouth. Love for that which is beautiful and tasty. Indicative of a whole-souled and generous nature. Good disposition, strong affection; desire for caressing and kissing. The affections both active and passive. A sociable and warm nature The heart-nature is not only strong but symmetrical, harmonious and well cultivated. It does not necessarily express a passionate nature, unless the color of the lips is a deep-red; if a rose-leaf tint, the passions will be mild and pure.



Mirthful and slightly sarcastic ; upper lip too thin in proportion to the lower, hence the affections are not well balanced. May receive caresses or kisses, but care little about giving them. Turned up corners indicate a laughing disposition.

persistence and mind-force there is; hence such persons never amount to much in power or force of character: the more the chin advances or projects from the level of the face, the more persistence and tenacity of mind there will be. A sharp, narrow, round, pointed chin belongs to persons of very tender but intense affections, who keenly feel the loss of loved friends, take things to heart easily, and are possessed of a weak heart physically as well as mentally. But in the broad, full chin you will find a stronger heart, more vigorous and powerful circulation of blood, and, therefore, a much stronger and less easily affected love-nature. The affections are less sensitive and not so easily broken or crushed in the broad, round, full chin as they are in the small, round, pointed chin. In fact, there is more vigor and power to the *affections* and *will* in a large or broad, full, prominent chin than there is to a small one, no matter what the shape may be, whether round or square at the point. The narrow, round, pointed chin means desire for affinity and congeniality; it gives much intensity of feeling, but less power and consistency. The broad, round, pointed chin is perhaps the most perfect form, as it indicates good heart-power, and strong, constant, enduring love for the object of its affections. The narrow, square chin, means a desire to love or bestow the affections on some other person. The broad, square chin indicates a more violent, erratic, and powerful state of the affections, which needs controlling. In the indented chin there is a longing desire on the part of its possessor to be loved; such are unhappy unless they have the affections of some person; and, when they have not, they are apt to make love themselves in order to secure a lover, even if the individual with such a chin should be a lady. A prominent, pointed chin signifies ardor and impulsiveness in regard to the affections, and an advancing, pushing-forward, working character.

The lower jaw, taken as a whole, indicates the various states of will-power. There seem to be three elements or parts that constitute the entire will, viz.: persistence or perseverance, obstinancy and contrariness. It is possible, however, that the last two elements of will mentioned, may be one and the same thing manifested in a different way; nevertheless, we find three conditions of the will manifested in three well-known animals, and their jaws are all differently formed: First, there is the hog-kind of will, shown by the width of the jaw in the back part; second, the mule and jackass will, shown by the drooping of the jaw in the rear part, in contrast to the jaw of the horse and other animals more docile in will-power; and third, the bulldog will, shown in the long, forward-projecting chin, in contrast to that of the wolf. When a

bulldog gets hold of a person or thing, he means business, and persists in hanging on. So in human life; we find some persons who are persistent and persevering in their efforts to accomplish success or gain an object; while others, wolf-like, snap at a thing and instantly let go; others, again, are as headstrong, unyielding and stubborn as any mule or jackass, especially when they cannot have their own way. This is a good trait of character, however, when properly used and not perverted, as it gives stability and unflinching principle to the character; but in domestic and business life it is too frequently used in the wrong way. Another class of persons are just like, or as contrary and perverse as, the hog. The moment they discover you want them to do a certain thing or pursue a certain course, they are sure to do or take the opposite. They seem to delight in thwarting others in their plans and purposes. All three conditions of the will can be properly or improperly used, and if each person used his will to control *himself* as much as he does others, the world, or the people in it, would be a great deal better physically, intellectually and morally.

Many persons think the nose of very little importance in reading character, but it is just the opposite. It represents masculine and feminine qualities more than any other feature—shows how much power and force of mind one has, and how much of the commercial, aggressive and martial spirit—shows whether one is long-headed enough to see into a mill-stone, or no further than the point of his nose. It shows whether the character is weak or strong, whether the disposition is of a turn-up or turn-down nature. If the nose is concave and turned up a little at the point, it indicates a pert, sometimes an impudent disposition, and whenever such persons become offended (and such individuals take offense easily), they will manifest a sort of a turn-up, go-off, get-away, leave-me-alone sort of spirit, and act as if they were afraid to have anything more to say or do with the offender. Certain animals will act in a similar manner. Take pussy, for instance. Do something she does not like, and she goes off to another part of the room, and looks at you in a half-frightened, suspicious manner, as much as to say, “You contemptible thing! What do you mean, and why do you do that?” For the turned-up nose has likewise an inquisitive disposition; but pussy never seeks revenge by making an attack upon you at any future time, nor has she just the kind of nose I have been describing; nor do human beings with this kind of nose seek retaliation or revenge in the future—they are generally contented to leave one severely alone. But the convex nose, turning down at the point, in eagle fashion, is just the oppo-

site. Do persons with such a nose an injury or any imaginary evil, and they will wait for an opportunity to pounce upon you like an eagle upon its prey—not physically, perhaps, but in some manner they will take the advantage of you; it may be in a business transaction, or in the way of an injury to your character, or creating bad feeling and unfriendliness, if not enmity, toward you. [The story of the tailor and the elephant somewhat illustrates this phase of character: A tailor was in the habit of tormenting an elephant by pricking him with his needle. The elephant did not resent it at the time, but went away to a pool of the dirtiest water he could find, and sucking up all he could carry in his proboscis returned to the tailor and gave him the benefit of a good ducking.] While examining a person having a nose of this description, I remarked, that if a person took any advantage of him or did him an injury, he would try to get even with him some time, if it were fifty years afterwards. The subject replied that he would if it were a hundred years afterwards, and they were living. Such persons never forget an injury.

So significant a feature has the nose been, that persons have frequently been noted and even named from peculiarities of the nose. For instance, Cicero was a nick-name; the real name of the great Roman orator was Marcus Tullius, to which was added the agnomen, *Cicero*, from the word *Cicer*, a vetch or kind of chick-pea, on account of the shape or some other peculiarity of his nose, or the noses of his progenitors. So also the poet Ovid, or Publius Ovidius, was called *Naso*, from his prominent nose.

Moral courage is indicated by a long nose that stands well out from the face in the upper part joining the forehead; also giving a wide space between the eyebrows, as seen in the picture of Luther. Persons with such a nose will stand firm and uphold any moral truth or principle, though all the world oppose; and such a character had Luther, the great reformer.

The desire to climb and ascend high places, such as hills, mountains, towers and steeples, may be known by a nose that stands well out from the face in its lower part, and inclines slightly upward at the point. The mind of such a person will also have a progressive and upward tendency, will desire to rise in the scale of humanity, will, in short, be lofty-minded. Especially will the latter be true if the individual is endowed with a large amount of the organic quality.

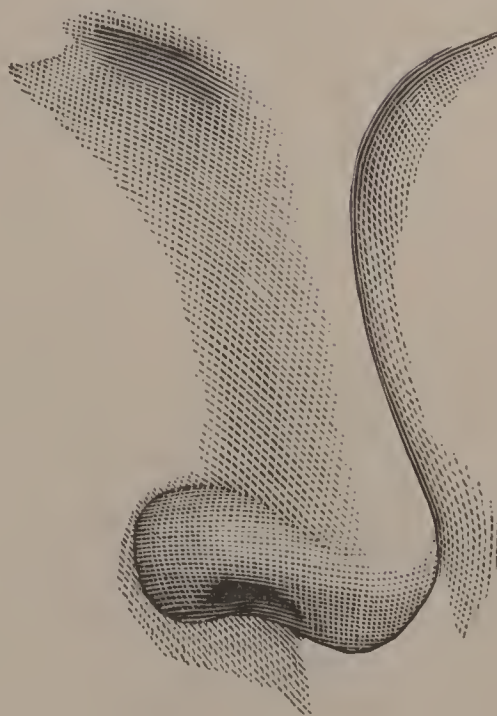
When the prominence of the convex nose is in the center, it indicates combativeness—the opposing, resisting, arguing, fighting and en-



The Baby nose; mild, docile and amiable disposition; likewise indicative of female character. The opposite of the Jewish or Roman nose. Observe its concave shape. An inoffensive and harmless nature.



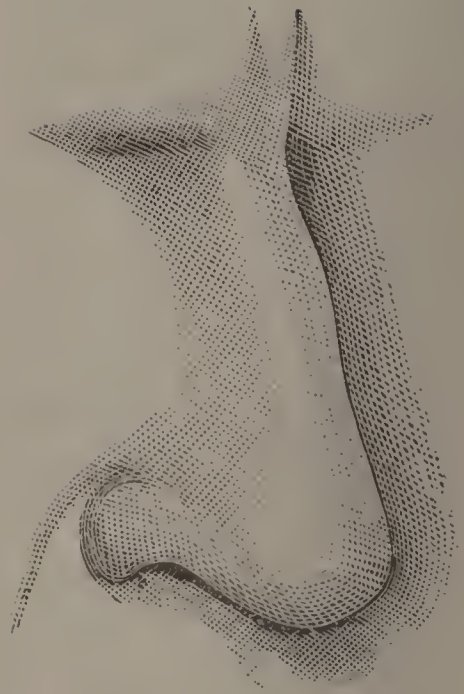
The Jewish nose; commercial, trading, speculating; love of money, property, etc. Slow to act or decide in some phases of business transactions, suspicious and reserved. Observe the width of the lower part of the nose, where it joins the nostrils; also the convex outline.



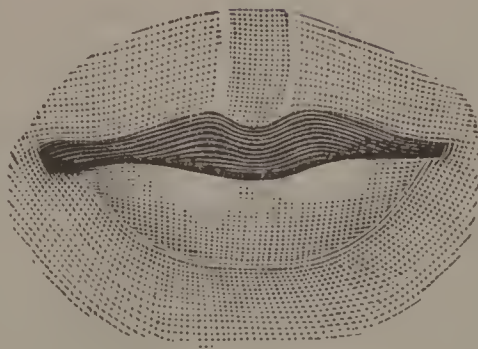
A well formed nose, indicating strength and development of character ; long-headed. Observe the sign of originality, as seen in the drooping septum. It renders a person rather odd, and unlike any one else in their way of saying and doing things. Are particularly interested in anything new—new theories, plans, sciences, etc. Quite reformatory in character.



The turned up nose. Pert, quick to feel, think and act. Easily offended over trivial things. Not much force of character. If the point is sharp, have a scolding disposition and fiery temper. In coarse, uneducated and low classes, persons with such noses will be abrupt, saucy, impudent and disposed to assault others on the slightest provocation.



The Roman nose; generalship, long-headed, far-seeing; combative; great force of mind; argumentative, opposing; resisting, conquering and subduing. Observe the convex shape, which is always indicative of a combative spirit in some form. In the Roman nose the prominence is at or near the center of the ridge of the nose; in the Jewish type it is at or near the point. In what may be termed the aggressive or assaultive nose the prominence is near the root of the nose. Thus there are three modifications of the convex form of nose.



Showing the under lip protruding beyond the upper. The fullness of the lower lip represents strong, active affections; but its protruding condition signifies a tendency in the disposition of such persons to draw others to them, to cause them to succumb to their terms, desires and requirements; a kind of holding back on their part, keeping in reserve; though, at the same time, aggressive in spirit. Also an implacable disposition; hard to reconcile in enmity.

ergetic spirit; it gives energy in business matters or any enterprise one may be engaged in; it will defend as well as oppose, and aid the interests of others as well as self, and is less selfish than the hooked-point nose.

When the prominence is high up on the nose, near the frontal sinus or forehead, it indicates an aggressive spirit. One with such a nose will begin the argument, make the attack or take the initiatory step, instead of waiting to assume the defensive. But, as already intimated, when it is near the point of the nose, it means personal defense, protection of one's rights, property and person, and also betrays considerable selfishness, especially in business affairs. Such a nose will always look out for self.

When the central part of the nose, where it joins the face, is wide, it indicates a commercial spirit, love of money or property, and desire to accumulate. [The Vanderbilts had such a nose.] When narrow, it means deficiency in that respect. When the nose is broad at the wings and sharp at the point, there is also a love of money, with a tendency to be close, or make money by saving or cutting down expenses. When broad at the wings and hooked at the point, there is a desire to make money by speculation or unfair means.

The nose that stands well out from the face and of the Grecian type, indicates a love of the beautiful, or the æsthetic nature. A long nose indicates a long-headed, far-seeing, shrewd, scheming, planning mind. Persons having such a nose are generally quick to read human nature, and are cautious, but not always the most reliable or trustworthy.

Where the nostrils are wide open, it is a sign of good lung and breathing-power; when narrow, a deficiency.

The manner of walking corresponds and harmonizes with the habits and disposition. A slouch and a sloven hang out their signs as they walk. A man of ambition, energy and hope, will walk rapidly, briskly, and take long steps.

Those who have an easy, graceful walk, will do things in like manner; while those who seem to make an effort to walk, will work and labor as if it were a task.

Beware of persons who, when viewed from behind, have a sort of mean, shuffling, secretive kind of walk. They move along as though they were afraid to move their legs; they are liable to be tricky in business affairs, and take advantage when opportunities present themselves.

Those who step heavily on the heel generally have much solidity and firmness of character, but they will want their own way about things,

and insist in following out their own inclinations. And he who has precision in his character will have a careful and precise kind of step.

Those who walk very lightly may have a light, mirthful, sentimental kind of character, or possess secretiveness or cautiousness, or all combined.

Those who walk tip-toe fashion are fond of dancing and prone to the sentimental side of life. Those who have a springy, up-and-down step, are happy, hopeful natures, but apt to be unbalanced mentally; in other words, they have rooms to rent in the upper story.

A person who is overflowing with conceit, egotism and vanity, will show it not only in the face and eyes, but in the dignified, self-complacent pompous, I-don't-care kind of walk. The head will also be erect or slightly elevated. A man who is brimful of business, walks in a hurried and somewhat excited manner; while one who has made a fortune and retired, walks along coolly, easily, leisurely and indifferently.

Large self-esteem and firmness will not only cause their possessor to walk erect and stand straight, but also to sit erect, scarcely bending the body in any position. Sitting or lounging in a careless manner generally denotes deficient self-esteem.

Carnivorous animals have savage-looking eyes, but the herbivorous have mild and soft eyes. Contrast the eyes of the lion, tiger and hyena with those of the deer, gazelle, cow and horse. Mild, harmless, in-offensive people will have eyes that are mild and soft in expression; but stern, severe, cruel and dangerous persons will have hard, savage, unkind and somewhat repulsive-looking eyes.

The difference in the phrenological and physiognomical manifestations of the same faculties is simply this: Phrenology, or the conformation of the head, reveals the latent power, or original strength of the faculties; while Physiognomy, or the expression of the face, shows the activity of the faculties and the manner in which they have been exercised, or the kind of education they have received, whether good or bad. The face, however, is much more expressive of feeling than it is of thought, especially that part of the face from the eyebrows downward.

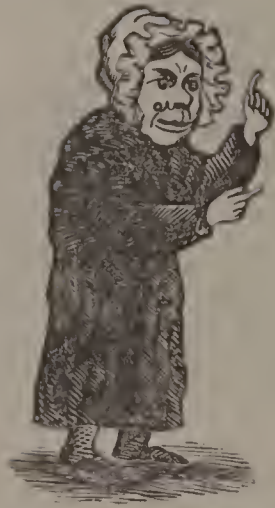
Persons who have a restless, craving passionate nature, are never contented unless witnessing or taking part in something exciting, such as gambling, horse-racing, or any of the sporting-games, attending some sensational play or fashionable ball—they will indulge in stimulants of some kind, such as wines, liquors and tobacco. A woman who chews gum and has little ambition for anything else than to dress and attend



A scheming, selfish, dishonest and unreliable, if not treacherous, disposition, may be looked for in the acute angle or hanging point nose, when it seems to lie almost flat upon the upper lip, especially when the upper lip is short, bringing the point of the nose and mouth almost together, as may be seen in some faces. Persons with such noses are liable to take advantage of another person's weakness or misfortune. An irreconcilable and implacable disposition is also shown in the protruding under-lip.



The wrinkles running outward and downward from the eye, especially the lines running from the outer corner, generally indicate a jolly laughing nature, or one who can enjoy and appreciate mirth. When three or four long wrinkles are seen running from the outer corner in an oblique direction, it denotes, in addition to its love of mirth, a mind or character that is either weak, childish, or slightly silly in some phase of its manifestation.



A GABBLER.—Note the large mouth and full eyes. Fuller and more flexible lips, with a higher development of intellect are required in oratory.



This is a reversible head and by turning it upside down gives two faces and expressions. Laughter draws the corners of the mouth upward and backward ; hence, in the drooping corners, we have the opposite, or serious, melancholic disposition.

fashionable, showy places of amusement, and visit drinking-restaurants, has generally the same correspondingly low elements of character; and if she conveniently could, would go anywhere that a man does. The common habit of picking the teeth, indicates a sort of craving, uneasy nature, one fond of some kind of excitement. The constant practice of many in picking their teeth ten or fifteen minutes after eating, and even between meals, and swallowing all of the corrupt matter instead of ejecting it, is, to say the least, an irritating and unhealthy habit, and just about as dirty and irritating as picking one's nose—let the teeth be cleansed like any other part of the body; then stop working at them. Tooth-picking, gum-chewing, tobacco-chewing and smoking, are all exciting and injurious habits. Not one of them beautifies or lends any charm to the face or character.

Thieves—I mean that class that endeavor to take things without being seen—show their character chiefly in the expression of the eyes

And this peculiar, thievish look will be best observed or detected when a few feet distant from the person, say from six to ten feet; according to whether your own eyes are long or short-focussed—in other words, whether you are near or long-sighted

Distance enables you to get the full psychological expression of the eye, which cannot be noticed when close up to the subject. This method of reading character really comes under the head of psychometry rather than physiognomy. Other vices, bad habits and passions, may be read in this manner, likewise. No person can read by this method, however, unless he has the talent, or a nature very susceptible to nervous, magnetic and mental impression. There is no rule or sign by which these thievish expressions can be taught or learned. Remember that I am speaking now of psychometry, not physiognomy—of a criminal or wicked disposition as shown in a look which the bad heart puts into the eyes rather than in the form, size or color of those features.

PHYSIOGNOMY AND PSYCHOLOGY.

“But Jesus did not commit himself unto them, because he knew all *men*, and needed not that any should testify of man; for he knew what was in man.” Yes, Jesus knew there was a good deal more of Satan in man than there was of himself. Many of the Jews believed in the power and mission of Christ through witnessing his miracles, simply because they could not help it without doubting their own senses. It is a poor showing for pig-headed, conceited human nature when it takes a miracle to drive a spiritual truth or idea into the mind and heart. But that has been one of the strange peculiarities of humanity from the creation down to the present day. And we see the same spirit of stupidity and unbelief in regard to physiognomy. Men practice it unwittingly every day of their lives, and yet remain skeptical regarding its scientific principles, and foolishly indifferent to the study and application of these principles.

“That which is born of the flesh is flesh [yes, and nothing more] and that which is born of the spirit is spirit.” And it naturally follows that what is not born has no existence. There is no spirit in flesh, unless it is born there after the natural birth of the body—that is, not in the sense that Christ meant, viz.: spirit that pertains to a new life suited to an eternal existence, which means an existence of righteousness, love and happiness. All that belongs or pertains to the flesh is the soul, and the soul, as I understand it, is simply the life-principle of the body; it is born with the body, is of the earth, and therefore passes away with the body. The spirit to which Christ referred, I believe is a new life-principle born or engrafted into a man, through heavenly influence and which goes on developing—passing through a period of gestation, as it were, in the natural body, to become the soul-principle of the new and spiritual body after the resurrection. The soul of the natural or earthly body and the soul of the future or eternal body, I am inclined to think, are two different things.

Whether the spirit-essence which Christ refers to here, is the same as what theologians call the immortal, or whether it is simply a quality or

condition pertaining to that immortal essence or principle, I am not prepared to state. Nor am I quite certain in my own mind whether there is any immortality for a man who has no spiritual union with the Son of God—whether there is any vital, living principle in one who has never been “*born again*,” that *can* live forever. I believe the word *soul* is a misused term, used to mean more than it does. The Bible declares, “the soul that sinneth, it shall die.” As all souls have sinned, how can they live? and as the soul in connection with the body is all man was originally endowed with, according to the Bible, where does immortality come in, unless there is a new life-principle which Christ refers to, born into him. That which is dead cannot restore itself to life, no matter whether it be body, soul or spirit, the quickening power must come from without. When a man is spiritually dead, I consider the highest life-principle within him is dead, and if that is so, then it seems to me but a question of time when the whole man will be dead—body, soul and spirit. How long evil spirits will live I do not know, but I doubt very much if any evil thing, principle or spirit can live forever; I believe there is that in the very nature of evil which will eat or stamp itself out of existence even if the Almighty did not annihilate it. Love, truth and righteousness only, have inherent qualities of existence, and all that is antagonistic to these will sooner or later pass away.

The primitive man I regard as having been entirely physical, controlled by his appetites and animal instincts; with little reason, and not amenable to any moral law. With Adam began the development of reason and morality, and man’s religious relationship with his Maker. With the mission and teaching of Christ the new life-principle in man was first awakened, for even if it existed in any small degree in man previous to Christ’s coming, it lay dormant, for we hear little, even in the Bible—and probably see less in the history of the race—of spirituality and spiritual life until the advent of Christ. Not that I regard Christ as the direct giver or embodiment of spiritual life, but rather as the medium through which it flows to the human race—the agency through which the Holy Spirit works and breathes into human souls the immortal life-principle, just as God the Father breathed into the physical body the breath of natural life.

Inasmuch as the birth of Christ was a new and mysterious order of nature, so likewise is the new or second birth of every soul born into his kingdom. The second Adam (Christ) was as much a new type of being, in comparison with the ordinary man of his or our own day, as was the first Adam in comparison with the race that preceded him. The first

epoch of man's existence was decidedly animal ; the second epoch, beginning with Adam and continuing down to Christ, was moral and intellectual ; the third epoch, beginning with Christ, is the completion of the intellectual and the ushering in of the spiritual. Moreover the manner and nature of Christ's birth is in my mind clearly typical and illustrative of the divine process by which man is "born again." Christ was a new creation in the human race, the blending of the spiritual with the physical through heavenly power and influence ; and every man who has been "born again"—converted—is a new creature, changed into a new order of being.

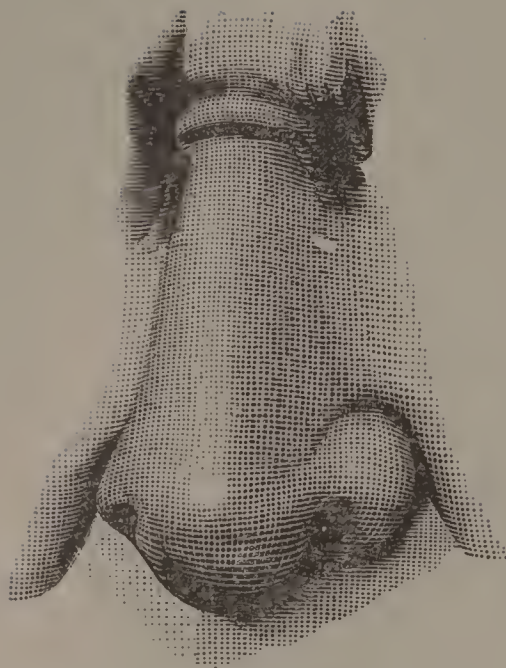
The Holy Spirit first brought forth a spiritualized man, blessed with immortality, in the person of Christ as a prototype for all his followers. And I regard the new birth which takes place in human beings as being brought about by the same divine law and spirit influence as was exercised in the birth of Christ. The Holy Spirit moved upon the woman (Mary) and she brought forth a son—a combination of the spiritual and physical which had never before existed. Through his life and teachings the human heart and mind are made susceptible and fertile, and are prepared for spiritual influence and impressibility. Then the Holy Spirit moves or breathes upon the soul of man, and a new life-principle is engrafted or springs into existence ; heaven and earth are thus united in the regenerated heart.

We are told that "In the beginning God created the heavens and the earth;" but we are not told when "the beginning" was ; neither are we told when man was first created. Nor are we to suppose when God said : "Let Us make man in Our own image," He referred to a physical likeness, because God is a Spirit which no man can see or touch. The image was in the nature of man's organism and its resemblance to the the three characters of the Godhead—Father, Son, and Holy Spirit. Man's organism I consider to be three-fold—body, soul and spirit. The creation of the body was the work of the Father ; the development of man's intellect, moral character, and heart-impulses I should call the work of the Son ; and the birth and development of the spirit-life is the work of the Holy Spirit. Hence, being "born again" is the creation of a life within a life, which seems to me to be beautifully illustrated by the evolution of the butterfly from the caterpillar. The only kind of evolution I believe in—pertaining to the human family—is the development of man from a physical into a spiritual being. And though I consider man to have been, in pre-historic times, but little above the animal creation, yet he was always a man, and never a monkey.

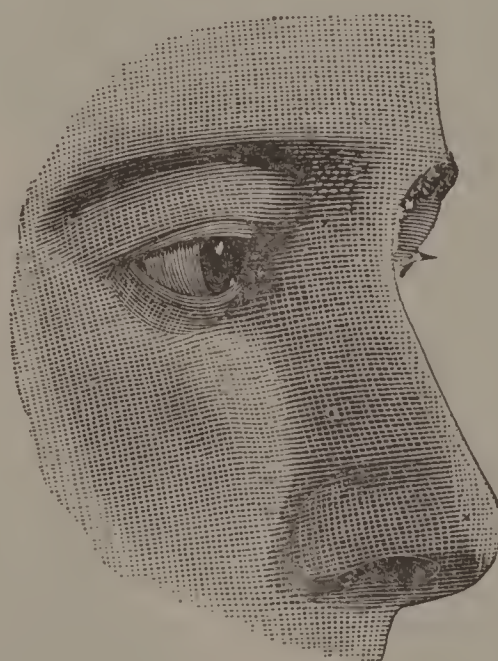


A Specimen of Mulberry Street, near the Five Points, New York.

A good illustration of what the human face looks like without education. And by education, I do not mean mere text-book knowledge or school discipline, but that kind of intellectual and moral culture which refines and elevates the entire man. Education is the best means of improving and beautifying the face; even the formation of the lips and expression of the mouth are fine and beautiful or the reverse, according to the amount of culture in the individual or his parents. Let those who want nice mouths and lips improve and develop their minds, and avoid bad habits. The above subject is also low in Organic Quality. He might pass for a pre-Adamite—or a man in the first period of human development; anything but a cultivated, intellectual, and spiritualized being. How many centuries it would take for such a specimen of humanity as this to grow up or develop into the highest intellectual and spiritual type of manhood, I leave for wiser heads than mine to guess.



A combination of commercial, mechanical and professional qualities of mind. The drooping point or septum shows an original, fertile, versatile and somewhat ingenious mind. The wrinkles running across the root of the nose, I am inclined to think are the signs of *concentrated* habits of thought, with the ability to command or direct others. It is found chiefly in persons of great character or genius in some direction.



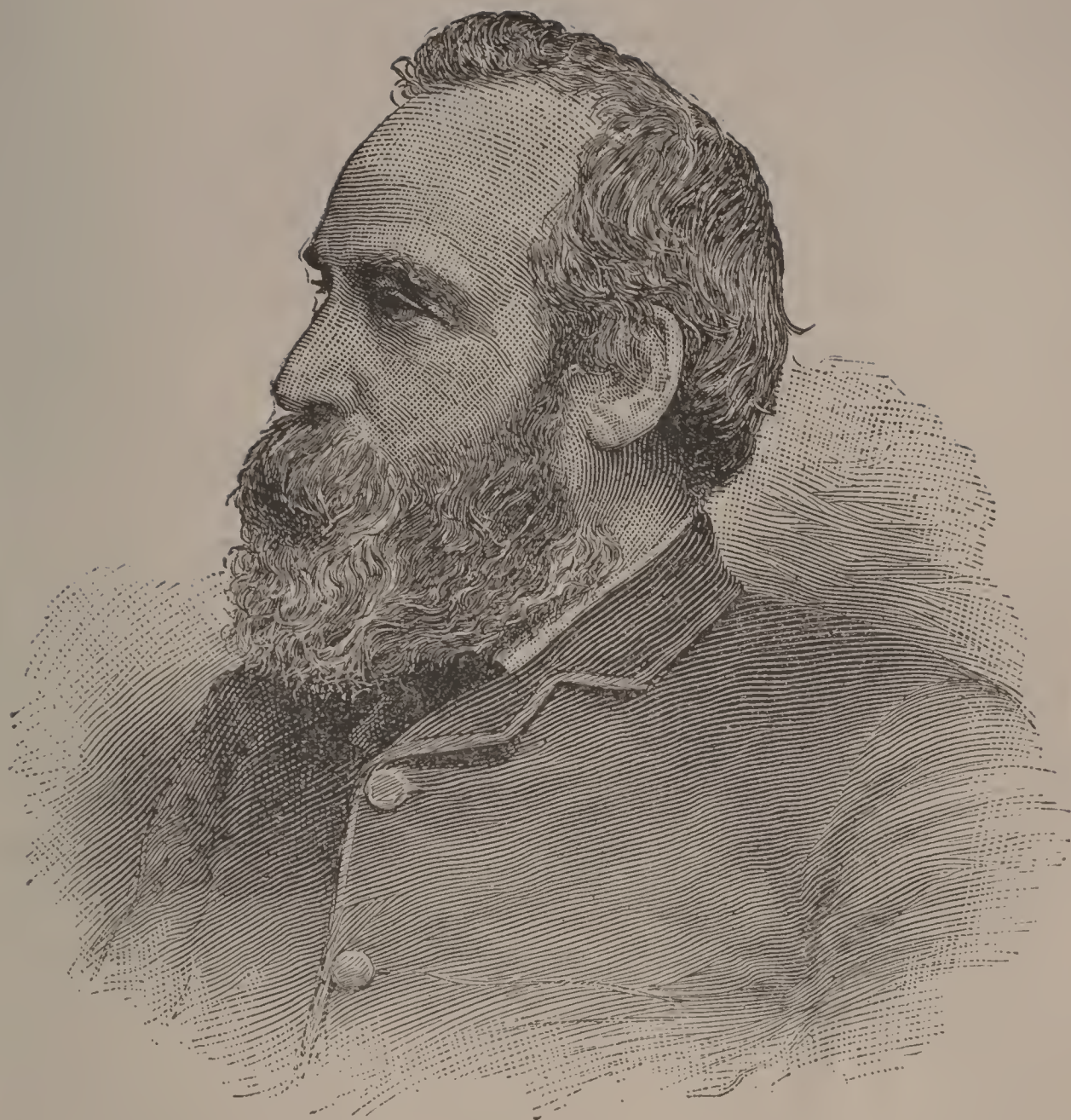
The Grecian nose, or nearly so, being straight in the outline. The beautiful and perfect form, especially for the female face and character. Indicates taste, refinement, mildness and amiableness of manner and disposition. Belongs to the superior and most æsthetical type of the human family. The accompanying eye is likewise beautiful in form and modest in expression. The Egyptian nose is very similar to the Grecian, but the ridge of it runs down on a straight line with the forehead, and therefore in my opinion is not as beautiful as the Grecian. The latter is symmetrical, graceful in outline and feminine in form.

All the sickness, suffering, misery and even sin, that the human family is afflicted with, comes through the misuse, preversion, deficiency or excessive development of some faculty or propensity of the soul, which may have had its origin either in the individual suffering or in his near or remote ancestry. Body and mind act and react upon each other, and a misuse or a deficiency of one means the same thing in regard to the other. No man can defile his body without degrading his soul, nor can he corrupt his soul without injuring his body. A defective body means a defective mind, and a weak body means an enfeebled mind, in power, if not in brilliancy. I doubt if there is a single bodily ailment, that comes under the head of disease, but what has its beginning in a depraved heart, or a diseased, misused or unbalanced mind. Let a single faculty or propensity become deranged, preverted or in any way misused, and it will produce a poisonous and contaminating influence which will be impressed upon the brain and nervous system, through which it will find a lodgment in one or more of the vital organs of the body. To poison the mind with evil thoughts is the way to carry disease into the body; and to irritate and worry the mind is the way to take the natural freshness and beauty out of the countenance, break down the health, bring on premature old age, and thus shorten one's earthly existence. Correct bodily habits, physical and intellectual industry, a consistent life, and the opening of the heart for the reception of Divine and spiritual influence and guidance, is the sure and only pathway to health and happiness in this life and blessed immortality in the next.

My last thought in connection with this subject is the power one's soul, mind or spirit has over another; the influence, the magnetism or nerve-force of one person exerts upon some other individual; and how the same characteristics or nature of the one are impressed upon the other. A good soul or spirit transmits a good and soothing influence to others, and a bad spirit emits a bad impression and consequently a bad influence. You cannot come in contact with a person without being more or less impressed with his individuality and nature, and his nerve-force will either agreeably and healthfully affect your own nerve-force or it will irritate it and thereby injure your whole system. I have personally experienced and many times felt, in the most marked manner or degree, the good and evil impressions; the agreeable and disagreeable sensations produced upon my own mind and organism when brought in contact or proximity with various types and natures; hence I know whereof I speak. And I caution my readers to use great discretion in their choice of companionship. Never allow yourself to remain long in the

society of any person whose nature, magnetism, nerve-force or mind-influence is not congenial and beneficial. Even your health may be affected by being subjected to the influence of a nature that irritates your nerves and mind. And an evil minded person will sooner or later leave his poisonous sting imbedded in your heart. Your mind and body, however, may be unpleasantly influenced and affected by the nerve-force and magnetism of even a good person if his nature and organism is not congenial to your own. Seek your affinity in mind, body and soul, providing they are good persons, but better avoid even your physical and mental affinity if the character is bad. The uncongenial magnetism of a good person may injure your health and worry your mind; but a perverted or contaminated magnetism or mind will polute and degrade your spiritual nature and highest life-principle.

For many years I have been a close observer of faces and heads, and have been particularly impressed with the vast difference in expression and form between those who have been "born again," and have cultivated their spiritual natures in accordance with Christian principles, and those who have simply lived the life of the world in accordance with their physical or carnal nature; and to tell me there is no difference in the plane of spiritual existence between these two classes is to tell me something my senses will not permit me to believe. This is the Scientific Rock on which I stand, and the reason I give for the faith within me. [I have made this statement because I believe it lies in the province of physiognomy to touch on the metaphysics and destiny of man as well as on his natural organism and character.]



DANIEL T. AMES,

A Noted Penman of New York City.

The author of this book having once been a teacher of penmanship, is naturally interested in the art and its representatives. The above engraving represents a person who may be called an all-round penman, because he has pursued the art in all its branches and especially in its practical application, to the various needs of commerce and society in general. He has a bright, intelligent countenance, clean-cut features and a nervous, active temperament with sufficient of the vital to nourish the brain and nervous system. Like Spencer, he has a large amount of Intuition and a blending of business and literary talent ; he is likewise inventive, if not in mechanism, then in art designs or in new and ingenious ways of doing, arraigning or finding out things. It is this inventive and Intuitive cast of mind in connection with his large perceptive faculties and a full amount of secretiveness that has rendered him an expert in judging of handwriting and detecting

forgeries. Note the fullness and height of the forehead, the expressive eye, the long, prominent and beautifully formed nose, and the prominence over the eyes; in fact, the whole face is formed or built on architectural principles and symmetry. Penmanship is a *fine* art, and it requires a person of fine mind, taste and organism to be an expert in the ornamental branches of it; such as flourishing, drawing and lettering. In fact, this gentleman is so constituted that his mind is as receptive of and sensitive to impressions as a photographer's sensitized plate is to the sunlight. Hence the moment he sets his eyes upon a piece of manuscript or a signature there is an instantaneous impression made upon his mind as to whether it is genuine or a forgery. He is naturally a Psychometrist and detective.

METHODS OR SYSTEMS OF CHARACTER READING.

PHYSIOGNOMY.

PASSIVE.

Features at rest or normal in expression.

Scientific—Discovery and knowledge of signs.

Artistic—Application and practice of knowledge gained.

Philosophical—Causes of signs and expressions in the face.

PATHOGNOMY,

OR

ACTIVE PHYSIOGNOMY.

Investigation and knowledge of the signs by which the passions are indicated. Reading the expression of the passions when the features are agitated through the excitement of the passions.

PATHOLOGY,

OR THE

PHYSIOGNOMY OF DISEASES.

The symptoms, signs or expressions of diseases of the body, and abnormal state of mind which are manifested in the face.

The reading of character and discerning the peculiar states of the mind and spirit—without scientific signs or rules—through the subtle influence of nerve-force, magnetism and keen spiritual intuition; but with the aid of the natural senses.

PSYCHOMETRY.

Reading mental and physical conditions when in a mesmeric state, a sort of mental or spiritual vision of external objects without the aid of the eyesight or any of the physical senses.

CLAIRVOYANCE.

The sign of the normal size or power of the faculties and propensities in the conformation of the skull; including the temperaments or general configuration and complexion of the body. It embraces a system of mental, moral and social philosophy.

PHRENOLOGY

OR CRANIOLOGY.

Which relates to reading character by the general shape of the hand, fingers and joints; just as physiognomy does to the features and phrenology the skull.

PALMISTRY.

CHIROGNOMY.

CHIROMANCY.

The divination of character by the lines of the palm of the hand, especially in relation to the past and future. A map, as it were, of one's earthly career and inner-life and nature.

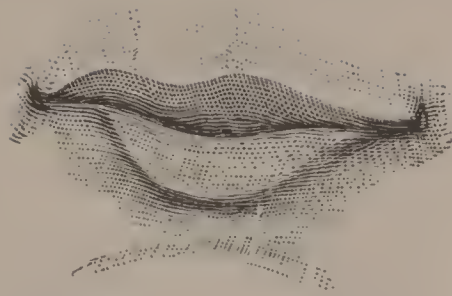
ASTROLOGY.

The reading of man's character and destiny by the position and influence of the heavenly bodies, during his career and particularly at the time of his birth.

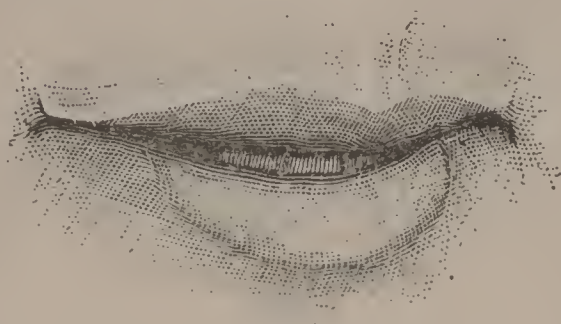
These last two methods of reading character—Astrology and Palmistry, or rather that branch of Palmistry known as Chiromancy—constitute what is popularly called fortune-telling. As to the truth or practical value of these two methods, if honestly pursued, I can say very little, for the simple reason that I know next thing to nothing about them. I may remark, however, that it is not the act of a wise man to deny nor to condemn the existence of influences and things, simply because he cannot see nor understand them. We are to a certain extent mysterious beings, from the sole of the foot to the crown of the head, and mystery surrounds our pathway from the cradle to the grave. There seems to have been, however, a little astrology connected with the birth of Christ. The wise men who came from the East to worship Him were astrologers, and they were guided, it is so reported, by a star to Bethlehem. It was a special and remarkable star to herald the advent of a special and remarkable visitor and character to this earth, and its coming and going was about as mysterious as the birth and death of Christ.

Whether this star had anything more to do with the birth and life of Christ than to designate His birth-place, or any further influence over the wise men than to guide them to Bethlehem, I cannot say; but one fact remains for consideration: these men were astrologers and recognized the birth of a distinguished person by the appearance of this beautiful star. Said they, "We have seen *His star* in the East and have come to worship Him." This seems to have been a special star and it revealed to them a wonderful personage.

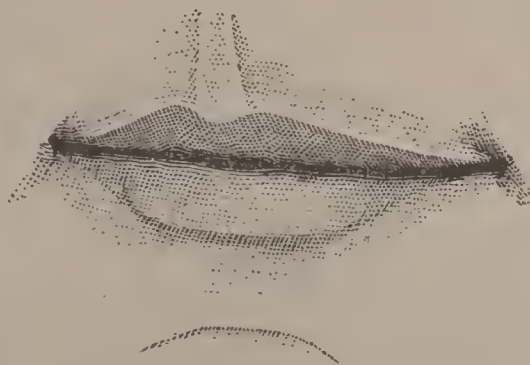
As to the hand, I cheerfully recognize Chiromancy, and so must all who study the manifestation of character in the human organism; and in Chiromancy I see no difficulty in accepting it to a certain extent, at least, so far as the past life and habits are concerned, simply because the hand is very sensitive to nervous impressions. It is in close union with the heart and seems in every way adapted to record the workings of the inner-man.



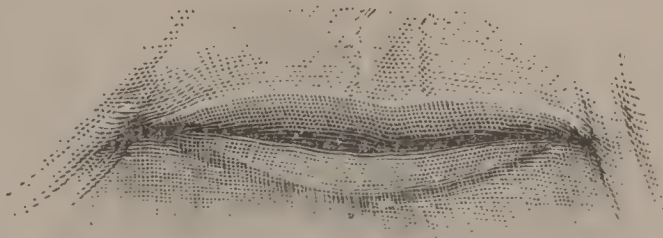
This mouth is small in comparison with the face, only a moderate amount of the heart-nature, and that well under the control of the intellectual and moral faculties. A mouth evincing considerable refinement, and almost fastidious in taste.



A three-quarter view of a pretty mouth. A pleasing, happy, docile and child-like nature ; fond of entertainment, and will love to be petted and appreciated. Affections not intense or passionate, but under the control of the moral and intellectual faculties. Voice sweet and feminine.



Mouth of a Clergyman. Indicative of good, noble and manly qualities ; refinement, intelligence and religious culture. Just enough heart-nature to be warm in feeling and friendly in disposition, but not enough to be passionate; hence, the heart-nature is well under the control of the spiritual-nature. No danger of a Minister with this kind of a mouth or lips getting into trouble with any of the female members of his flock.



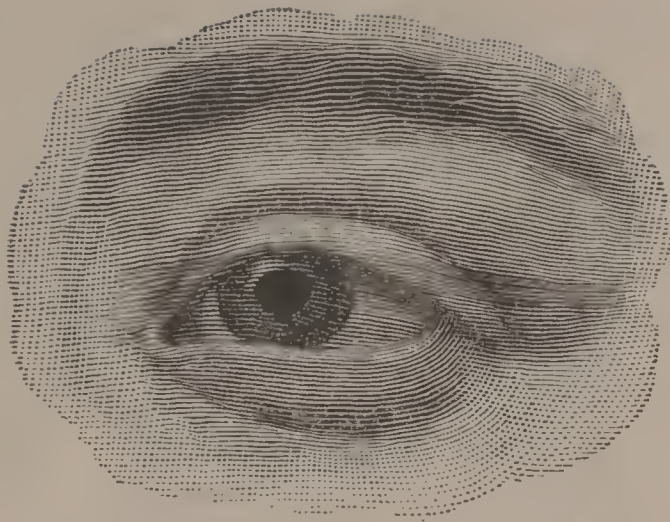
The mouth of Lucretia Mott ; or, in other words the mouth of intelligence and piety. It expresses mental and moral force, with a free and easy command of language. Shows ability to restrain and control feeling or passion, and remain cool and collected. Do not talk too much, and what is said is generally to the point and full of common sense.



The hog eye. This engraving is not intended to show the shape of the hog's eye, but rather some of its characteristics. Notice the small, flat form of this eye, and the lack of well defined eyelids. There is nothing noble or spiritual in its expression. It is simply a cunning animal eye, almost destitute of soul capacity. It may do for business purposes but not for art, poetry or religion. Contrast the eyes of the deer, ox and sheep, as well as their characteristics, with that of the hog, and then decide which or how many of these animals you wish to incorporate into your body to become part of your blood, flesh and brains, from which, to a certain extent, your mind and disposition is evolved.

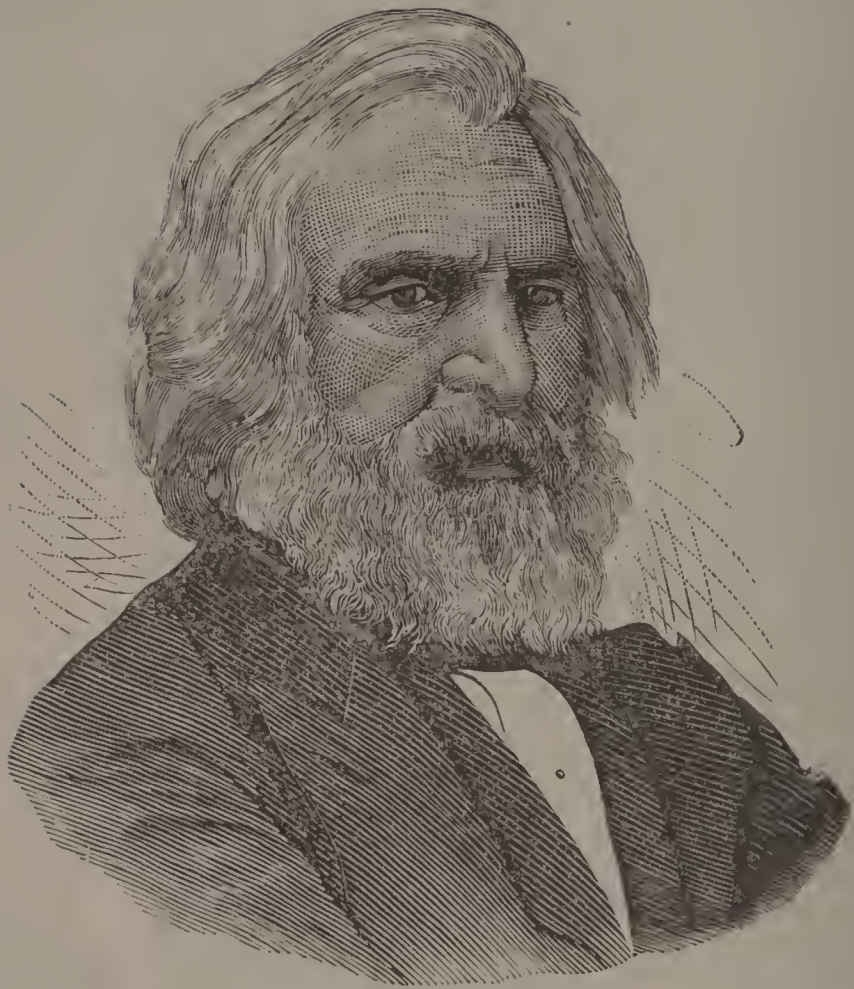


The secretive eye. Secretiveness is shown in the half-closed eyelids and light eye. Such persons seem to peep out at you like a cat. They keep their own counsel, are evasive and non communicative, in reference to their business, plans and purposes, as well as their general thoughts. Even their most intimate friends hardly know their mind. They are slow and careful in expressing themselves, and generally talk in subdued or soft tones of voice. But they are not slow or backward in finding out what they can about others. They are good watchers.



THE LICENTIOUS EYE.

This is a licentious, wanton eye ; with a moderate amount of cunning. The perverted and excessive exercise of the love-passion, besides the peculiar expression it gives to the eye, is physically indicated by the somewhat sharp, full and crowding up appearance of the under eyelid, as seen in the above cut. Sinful indulgence of the love-passion is shown in the under eyelid and cunning in the upper eyelid, or rather the puffy fullness of flesh between the upper eyelid and eyebrow. Thus do these two evils, lust and cunning, impart to the eyes a wicked, insinuating and alluring expression. The amateur in Physiognomy, however, must be careful to distinguish between the fullness of the eye that is indicative of language and that which shows lust and cunning. In the latter the form of the eyelids is different, and the expression still more so. Language or the ability to express one's thoughts fluently, gives a pure and beautiful form and expression to the eyes ; whereas cunning and lust make them look immodest and wicked.



LONGFELLOW, the Great American Poet.

The mental temperament is predominant, with the motive next. The mouth, nose and eyes are decidedly American in form and expression. The drooping of the septum of the nose shows him to be an original, ingenious thinker, especially in connection with his large intuition and imagination. The short, deep lines running up the forehead from the root of the nose, indicate continuity or concentration of mind, and mark him as a close and intent thinker; one who brings his thoughts to bear constantly upon the subject before him. With an over-nervous and dyspeptic organization, these lines may also indicate a cross, irritable and scowling disposition. I had the pleasure of meeting Mr. Longfellow in his beautiful home in Cambridge, Mass., one morning, and found him to be a pleasant, unassuming, neighborly man; one who did not try to impress me with his importance like many American make-believe busy bodies do, of much less brain power and reputation.


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- 3d. As a means of self-improvement through a practical knowledge of its general principles, and thereby the physical and mental improvement of generations to come.
- 4th. As a means of self-entertainment: because in proportion as you can read faces will your mind be pleasantly occupied when traveling alone, riding in street-cars, walking up and down the streets, or mingling in some social gathering.

What a pleasure, when visiting, or attending a party, to be able to size up the caliber and discern the general characteristics of the persons you are presented to at a glance. You cannot feel their heads, nor hold their hands to examine the lines, but you can while conversing, shaking hands, or even sitting on the opposite side of the room, scan their countenances and readily and correctly draw conclusions; just as I did one morning when seated in a Police Court and the Judge asked me if I could pick out a murderer that was arraigned before him among several other prisoners. The prisoners were about twenty feet distant from me, and after glancing them over for about ten seconds, I picked out the thievish-murderer; not because he was the roughest or worst looking prisoner; he was rather one of the best looking; nor because the sign of murder was so clearly pictured in his face, but because I saw he had a temperament and character that would most likely cause him to do such a thing under certain provocation. To be able to read thievish and murderous dispositions would save a good many persons from losing their property and their lives. To know where danger lurks is to know enough to keep away from it, or at least to be on one's guard.

How few persons would become proficient in music, painting, elocution, acting, or in the general branches of education, if they did not take lessons and make a special study of these or any other department of knowledge and industry; yet there are thousands, I might say millions of people who try to read faces according to their own notions and without any practical or scientific data to start from. Then, when they find themselves so often mistaken in their opinions of persons they foolishly blame the science and not themselves. Now why not use as much common sense in reference to physiognomy as one is supposed to exercise in the common business affairs of life.



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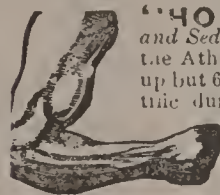
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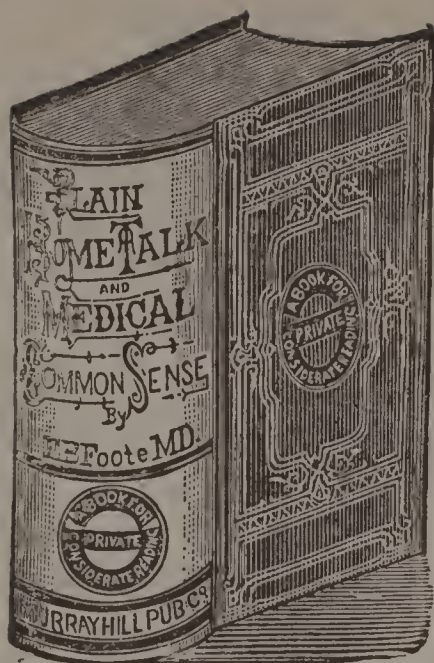
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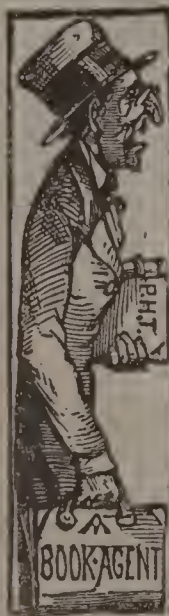
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FIRST.—Because Physiognomy and Phrenology constitute the simplest, most comprehensive and perfect system of Mental Philosophy the world has ever been blessed with.

SECOND.—It is the only accurate standard by which you can measure yourself and know yourself, and learn how to develop the weak organs and faculties and restrain those that are too large, and make your character more even and consistent.

THIRD.—It is the only science that will tell you in a few minutes what your talents are, what business, profession or calling in life you are best adapted for, thus directing you on the way to prosperity. Some people spend half a life-time trying to find out what they are fit for. What a waste of time and money!

FOURTH.—Because Phrenology and Physiognomy will guide you to a happy marriage and healthy offspring, or assist you to obtain these results after marriage. For two persons to marry without understanding whether their mental, social and physical natures are adapted to each other, is what makes marriage a mere lottery, and frequently paves the way for a life of misery, either for themselves or their children. It will also assist you in the important duty of training children. Thousands of young people are ruined through not being trained right in *early childhood*. Parents should have their children's heads examined and learn the *cause* of their peculiarities.

FIFTH.—Because it is of special value in understanding your physical condition, that you may avoid sickness and thereby save time, money and much suffering. Good health is more essential to happiness than wealth. I met a lady in my travels, worth a quarter of a million of dollars, but whose stomach was so weak that she dare not eat any solid food. To be without health and happiness makes life a burden.

SIXTH.—Because in proportion as *individuals* understand themselves, as they ought to, mentally and physically, that they may have sound minds in sound bodies, will communities and nations grow better and stronger, and crime, insanity and poverty decrease. Therefore, you owe it to yourself, to your friends, to society and to your country, to learn all you can of the inner man, that you may rise to your proper sphere in life, and fill it successfully.

DESCRIPTIONS OF CHARACTER, AND MATRIMONIAL ADVICE FROM PHOTOGRAPHS.

NOTICE.—I understand there are persons advertising to give descriptions of character from photographs who are not qualified to do so. Their plan is to advertise in some newspaper, or weekly, or monthly publication and thereby secure orders, and then hand the pictures to some cheap or unreliable phrenologist to pass his opinion upon them. As the face is the most one has to go by in delineating character from a picture, it is self evident that in addition to phrenological talent—whether it be good or poor—there must be special talent for discerning character in the countenance and features, in the person who undertakes to read from photographs; hence only a practical and skilled Physiognomist can be a success in that art.

Prof. A. E. WILLIS,

835 BROADWAY,

CORNER 13TH STREET,

NEW YORK CITY.

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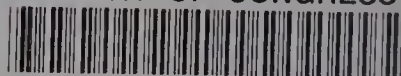


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